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MARK MY WORDS

*A Guide to Modern Usage
and Expression*





MARK MY WORDS

*A Guide to Modern Usage
and Expression*

By JOHN BAKER OPDYCKE

*Author of Get It Right, Take a Letter Please,
Part and Parcel, Say What You Mean,
Harper's English Grammar, Don't Say It, Etc.*



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MARK MY WORDS

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FIRST EDITION

D-Y

TO

T. H.

We want words to do more than they can. We try to do with them what comes to very much like trying to mend a watch with a pick or to paint a miniature with a mop; we expect them to help us to grip and dissect that which in ultimate essence is as ungrippable as shadow. Nevertheless there they are; we have got to live with them, and the wise course is to treat them as we do our neighbors, and make the best and not the worst of them. But they are parvenu people as compared with thought and action. What we should read is not the words but the man whom we feel to be behind the words. . . .

—SAMUEL BUTLER*

* From *The Note-Books of Samuel Butler* (Volume 20, Page 90) in the collected works published by E. P. Dutton & Co., Inc., New York.

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AUGUST 1948

J. B. O.

INTRODUCTION

Tweedling with Dee and Dum

MAN has found it no easy undertaking to select and adopt the members of his word family. It has always been a difficult and exacting and oftentimes frustrating job for him to discipline and adjust the children of his vocabulary, such as it may or may not be. And when twins or triplets or quadruplets or (heaven help him!) quintuplets have popped up to complicate his life, he has sometimes felt like abandoning all thought of differentiation—if not the whole business of oral communication—and catching as catch can by means of gibberish and gesture. Moreover, he is and always has been busy—"rushed to death"—and always, too, a somewhat inert animal, by no means always able or inclined to take the time or summon the energy to bother overmuch about splitting a dictional hair to ascertain which slice of filament means tweedledee, which tweedledum. And so, the majority of him has not worried to a frazzle about this meaning or that, but has, rather, just jumped at the word that will almost do, and thus let his expression take the hindmost—in that highly congenial company known as The Procrastinator.

Ever since scholarship has been aware of itself it has tried to keep him informed about the close shades of difference in meaning between and among words that seem to say the same thing but actually do not—quite. The earliest lexicographers pointed them out to a degree, and the later ones have elaborated them with a hairbreadth preciosity that sometimes verges dangerously close upon doubletalk (and be it admitted that the subject may perhaps lend itself to just this kind of thing). In addition there have been books—and books—that have attempted to clarify the clarification of the dictionaries themselves. But again, very often these have become so precious in their pointing of difference and distinction that the seeker for help has more than once been left in the dark by the blinding glare and dazzle of enlightenment. For the experts have been satisfied with nothing short of the incalculably most about the infinitesimally least.

The damaging result is sometimes discouragement, sometimes a snobbish don't-care-ism, sometimes a skin-of-the-teeth gamble that amounts to an unintelligible erosion of meaning in the nice discipline of diction. Thus do those who could and should benefit their be-

nighted fellows most by precision tactics in the use of words, render disservice. Add to all this the general present-day confusion (deterioration?) in education, the stubborn indifference of the young toward the use of the Mother Tongue, the social and political and economic and intellectual unrest and laxity that are felt everywhere in every stratum of society—and you have no reason to be surprised, however much you may be shocked, to find the sharp edges of word usage not only dulled but hacked and corrugated.

He who has never felt the fine discipline of synonymy in his expression has missed Something. He must either have been born so well educated that he instinctively observes it, or so incurably callous and insensitive that it would be impotent. Practically everybody who uses language seriously (and everyone must do so on a few occasions at least) has at one time or another bitten his lips—or his pencil—in perplexity as to which of two (or more) almost synonymous words to use in a given instance, in order to express himself with that precision that defies all possibility of misunderstanding. The degree of his success—or failure—is measurable in terms of the authorities he consults, of his own conscientiousness in the game of seek-and-find, and most of all perhaps in the reactions to his expression as they come back “at” him from various sources. He may indeed be the first to cast the stone at himself as he gathers in response to his “winsome wordage.”

The answer of the legal profession to the dilemma of word abuse and confusage and misuse and underusage may be a good one but it is not the best one. It would avoid all dictional difficulties by overusage—by saying something not merely in other words but by repetition *ad nauseam*, until the minutest details of meaning are covered and covered again and exits of evasion are thus hermetically sealed. The well-known namely and to wit, heretofore and hereinbefore, hereby and herewith, hercunto and hereinunder attached, make and publish and declare, signed and sealed and declared, and so forth, nevertheless fail in numerous instances to do the trick, as witness the court calendars.

By very token of the complexities of modern life there never was the time when microscopic accuracy was more imperative than it is today, never the period when the consequences of loose and indefinite expression could be more hazardous. The wrong word—the word that does not say scrupulously what is meant—may prove to be a dictional atom bomb capable of damaging or undoing things of vastly greater import than mere cities on a mere planet. Especially is this true, it goes without saying, of all expression of science in which a grain of mismeaning may result in worlds of destruction. But the specialist in any and every field has most of all to be a specialist in the vocabulary

of his specialty; otherwise he is not a complete or rounded-out authoritative specialist—cannot be. For to say that someone is a specialist in this or that means—or should mean—that he is also a specialist in the medium through which his valuable knowledge must be communicated.

It is a truism, of course, to remark that Shakspeare and Milton and Wordsworth, and the rest, were specialists in synonymy, that a part of their genius exists in the fact that they were always able to select the ineluctably right word to say what they had to say in their own inimitable way. The dramatist, the poet, the novelist, every present-day professional writer and speaker, must naturally be a master of diction. To just the extent in which he fails to be, does he fail in his total effort. It is not too much to say that our current hop-skip-and-jump in international political and economic affairs is to a considerable degree caused by the abysmal inexactness in the use of words so abundantly evidenced by some of our so-called leaders in these life concerns. They are generalists in word usage—jacks of many words, masters of few if any—whose meanings if gathered at all by the man in the street have to be interpreted upward if he is not himself to be dragged down into a maelstrom of incoherence and confusion.

A young diplomat, it seems, was demoted yesterday for using *infringement* instead of *infraction* in regard to international rights. The papers say that Mr. Soanthus is suing the Ambigue Advertising Company because it confused *opaque* with *opalescent* in his copy, thus occasioning many claims from disappointed buyers of his glass products. It is rumored that the breach between Mr. Thusandso and his employees has been aggravated because in a recent issue of executive instructions to them he used the title *edict* rather than *notice*. They do say that the husband of a leading lady invited a dramatic critic "outside" for saying in his review that she has *ability* but no *talent*. A gossip columnist chatters away to the effect that Mrs. Upandup is willing to *retract* what she said about Mrs. Furonend's party the other night but that she will never never *apologize*. A news box on the first page this morning says that Mr. Hothed *assailed* Mr. Bakbite on the street yesterday because he had heard that Bakbite had *assaulted* his good name in a recent speech before the chamber of commerce. On the same page (in agate at the bottom of the first column) there is a correction to the effect that the delegate from Tinyarea to the peace conference had really said *dismembered*, not *disjointed*, as reported, when he spoke to the newsmen about the effects of the war upon his beloved homeland. And Senator Ripsnort, it is insisted, is still infuriated because the *Snooter News* in an editorial on his climactic speech of the campaign last night, commented that in any and all effort to win over an electorate, *eloquence* is preferable to *elocution* and *grandiloquence*.

And this—and more—would all come around in the day's work—a comparatively empty day, really, in the drama of synonymy, but sufficient withal. While no harm may have been done by any of these dictional lapses, still, no particular good could possibly have accrued, to put the case mildly, and certainly much valuable time was lost. Ruffled feelings may, of course, impair health. Loss of money and good will is not helpful to business. Retardation in social constructive-ness and in national or international entente has been known to lead to war. In the days of palatial private yachts, marble mansions, custom-made Rolls Royces, million-dollar banquets, supercolossal technicolor moronic pictures, and all the rest of the materialistic hogwash, it was proverbial to shrug and say that, nevertheless, thousands of people were by this way of life given employment and that higher standards of living were thus enjoyed by all classes. Just so, then, if it is any comfort to the dictional "slipshodders," may the misuse of words give employment to lawyers by way of libel litigation, to advertising agencies by way of copy correction and reconstruction, to political ghost writers by way of space-filling addenda pro and con, to both employers and employees by way of amendments to special item six under article ten of the new serial contract number seventy, to social secretaries by way of what-madam-meant-to-say follow-ups, and so on. Retracting, revising, redoing, remaking, reissuing, recorrecting, re-, re-, re-anything that makes for re-employment and re-re-employment, makes likewise for economic good. Or does it?

In 1773, Samuel Johnson defined *synonyma* as "names which signify the same thing," and *synonymy* as "the quality of expressing by different words the same thing." Richard Chenevix Trench in his *On the Study of Words* (edition of 1888) defined *synonyms* as "words of like significance in the main; with a large extent of ground which they occupy in common, but also with something of their own, private and peculiar, which they do not share with one another."

Oxford defines *synonym* as follows¹

Strictly, a word having the same sense as another (in the same language); but more usually either of any two or more words (in the same language) having the same general sense, but possessing each of them meanings which are not shared by the other or others, or having different shades of meaning appropriate to different contexts, e.g. *serpent*, *snake*; *ship*, *vessel*; *glad*, *happy*; *kill*, *slay*, *slaughter*; *grieve*, *mourn*, *lament*; *enormous*, *excessive*, *immense*.

Standard defines *synonym* as follows²

¹ By permission of the Clarendon Press, Oxford.

² From the New Standard Unabridged Dictionary, by permission of Funk and Wagnalls Company.

A word having the same or almost the same meaning as some other; oftener, one of a number of words that have one or more meanings in common, but that differ either in the range of application of those meanings or in having other senses not held in common; opposed to antonym. Words of this class may often be used interchangeably, but discrimination in their choice is one of the most important characteristics of a good writer.

Webster defines *synonym* as follows³

One of two or more words of the same language having the same or nearly the same essential meaning. [Here follows in the unabridged edition a four-part classification, with illustrations and extended exposition.] A thorough analysis of synonyms will in most cases show that the words actually have clearly distinguishable differences of meaning, and are interchangeable only when the differences in meaning do not affect the specific intention in a given context. Thus to *secure* and *attain* (an object) are synonyms because their sense "comes to the same thing," although they come to it, etymologically, by way of different metaphors.

These definitions are in both spirit and technique essentially the same, Oxford and Standard being rather more liberal than the others (the exact wording may be found changed somewhat as between one edition and another of the same dictionary). With few exceptions the tendency has wholesomely been, as later and later editions have been published, to liberalize or loosen definition of the term in keeping with usage which the dictionary must slavishly follow. For, as above pointed out, the tendency of usage is to iron out the fine—often petty—differentiations insisted upon by purists in their treatment of synonyms. Carried to extreme this tendency is, of course, to be deplored—just as much deplored on the one hand as a too conservative rigidity of definition and of corresponding treatment is on the other. Johnson would be expected to hold strictly to derivative meaning of *synonym*, and this points a fundamental difference between the lexicography of the eighteenth century and that of the twentieth. It is devoutly to be wished, naturally, that the populace may one day use synonyms (and antonyms) with the scholarly discernment that characterizes the poet and the scientist. But the wish is vain, and the consummation hopeless, in spite of all the sweat and toil—and perhaps tears also—that go into the making of dictionaries and etymologies and workbooks in general.

Blame (if blame it may be called) for the free and easy departure from original or early definitions and treatments of synonyms (and antonyms) must ever and always be placed at the widening door of usage. But usage, remember, can never in the long view be wrong. It

³ By permission. From Webster's New International Dictionary, Second Edition, copyright 1931, 1939, 1945, by G. & C. Merriam Co.

is at once the hero and the villain of the drama of diction. Is the language better off or worse off because the word *liquidate* has in a certain use become synonymous with *kill* and *murder*? If it had been used with these meanings as early as 1910, it would not have been understood. At a much earlier date it would have been considered an impropriety to use *explain* and *describe* as in any sense synonymous, but today the one is freely used for the other, and the momentum of the interchange, though it may yet shock, is too great to be effectively resisted. There are now strong indications that *bring* and *take* will in another quarter of a century more or less succumb to synonymy just as result of their persistent interchangeable use or of the inert and indifferent attitude of speakers and writers, or of both. (Perish the atrocious thought!) And—who knows?—perhaps *assail* and *assault*, *apologize* and *retract*, *edict* and *notice*, and numerous other congenial pairs, will go the way of all flesh before the end of the century. Whether it has been loss or gain to broaden *interregnum* from meaning the period during which a throne is vacant to meaning also any break in continuity, thus making it synonymous with *interval*, may or may not be beside the point. Language is to be considered rich not only because of the nice differentiations that may be made between and among words, but also because of the wide variety of meanings and uses that single words may have.

The phrase of the same language common to two of the above definitions does not in any way throw them into contradiction with the others, but it is unnecessary if not absurd. Though the word *synonym* also covers dictional equivalence in another language, such as the synonymous German *vater*, French *pere*, Latin *pater*, English *father*, when it is defined in a dictionary especially designed to serve a certain tongue, it goes without saying that the definition pertains to the language of the dictionary. But even so, no language may correctly be called the same language, least of all the English language. Synonyms in any language, especially in English, spring very largely from the fact that every language is to some degree an amalgam. English is particularly composite, derived as it is from so many linguistic sources, and it is in this very mongrel composition that its synonymy so richly resides. Just in proportion as a language assimilates immigrating tongues is it fertilized for synonymy. Just in proportion as it is narrow and inbred is it lacking in dictional lubricity and elasticity, and thus in possibilities for "precision engineering" in the use of synonyms.

Take the words *hard* and *difficult*: *Hard* came down from the north. *Difficult* came up from the south. The one is old Teutonic, and thus Scandinavian and German and Anglo-Saxon; the other, romantic through Latin and French. The two words thus have in them the basic differences of racial character and temperament. *Hard* is blunt

and definite and realistic, and connotes the painstaking close-to-earth exertion required in overcoming physical obstacles. *Difficult* is by comparison sensitive and elusive and delicate, derivatively connoting encounter with complications and obstacles in tasks of skill and wisdom and ingenuity rather than in those connected with physical effort. The two words are, of course, used interchangeably in many—in most—respects. But it is easy to see that there is between them something of the basic difference that exists between the serious, thrifty, sturdy character of the northern peasant always obliged to battle nature in a bitter struggle for existence, and the light, languid, romantic character of the sunny south where things come and are taken more easily because of the friendlier attitude of nature herself. They have grown or evolved “toward” each other but their very relatedness springs to a degree from a basic antonymy that is as contradictory as the make-up of man’s inner nature itself. The difference between them thus lies much deeper than any mere combination of letters can possibly indicate, and they repudiate those who would have *synonym* interpreted by any hard and fast rule of derivation. For these two words—now of the same language but originally not only of different languages but of different climate and geography—have with time grown so closely together that they are generally accepted as synonymous in much usage. *Hard* is no longer so severe a word as it once was; it has been tempered by the softening influences of travel and changing environment. *Difficult* has become somewhat sterner as it has made its northerly pilgrimage to the land of lesser sunshine and keener competition.

Synonymy cannot therefore be regarded as merely the study of discrimination in the different shades of meaning between or among words as they appear at face value or as they are made to fluctuate by contextual adjustments. It very often involves the study of climatology and history and topography, of the evolution of primitive sounds and hieroglyphs that connote custom and character and environment in remote folkways. Early lexicographers in the subject invariably initiated their exposition of a word with its derivation. The serious and laudable purpose of this method was to show, if possible, a little of the root or basic similarities and differences involved in its later use. The purpose was not, as sometimes erroneously supposed, to hold a word back to its original or derivative root meanings (though an occasional purist would deplore its divergence or extension of signification). In large numbers of cases such thesis would be absurd, for the reason that changes in the meanings of words as time passes and conditions are revolutionized are the commonest phenomena in the evolution of diction—changes that sometimes make for downright contradiction of original meaning and that are far more general than changes in spelling and pronunciation. To insist upon holding a

word to its first or even to its early denotations and connotations would be in many instances like taking present-day man from his motorcar and placing him behind an ox team. True, examination of derivative meaning may very often key a synonym, for certain vestiges of original meaning are likely still to reside in a word no matter how far abroad it may have wandered. And in many cases, a word needs to be traced backward in order to have its pristine virtues of meaning reconsidered and reinterpreted, in order to have its relationships to other words clarified, in order that its permutations and combinations may in perspective be brought to bear upon its present status. The derivation method in word study may, therefore, be not only a good but an essential point of departure; it may on the other hand be a waste of time, but this cannot always be found out until at least some effort has been expended in the evaluation of sources and histories. Since synonyms are dictional complexes, much may be done by genealogical research. But it is well to remember that synonymy is primarily a study in relationships as words now stand, and that it does not develop to any considerable degree until a language itself has become composite and conscious, so to say, of the complex interrelated elements of its associations.

Besides, meaning is not quite everything in the study of synonyms, though it is of course paramount. Sound, too, is important to some slight extent. Primitive man knew the different grunts and squeals and calls of the forest. There were not many of them, to be sure, and the differentiations he had to make among them did not require much cerebral activity on his part. Still, they helped him to hear where danger lurked, where his food was to be had, where the storm threatened, where water was rippling. If his hearing had not been instinctively discerning, his survival would have been imperiled; if he had not been able to distinguish between friendly and unfriendly sounds in the forest, his situation would have been hazardous. Well, there are many people today to whom *notorious* and *notable* or *factionous* and *fractionous* and *seditionous*, or *corroborate* and *collaborate* and *substantiate* sound somewhat alike and perhaps to them look somewhat alike. Their dulled sense of hearing (and of sight) may place them in no particular danger, but it may expose them to great embarrassment. It cannot be gainsaid that *cleanse* sounds more thoroughgoing than *clean*, and it is the auditory difference between these nearsynonyms (the hard *s*) that primarily distinguishes them. Abrupt, shortstopped, monosyllabic *dumb* sounds more abysmally silent than does *silent* itself, or *mute* or *speechless* or *inarticulate*, and it is more emphatic than any of them. And *blab* sounds more ruthless and brazen and indiscreet and damaging, as it really is, than mere *gossip*, certainly to the educated and sophisticated ear. There is little synonymy

in which the psychological functioning of hearing and seeing does not play at least some little part.

The selected differentiations below are preferably not to be thought of as selected synonyms, and preferably not to be so called. They are, rather, studies in related words. Though the words *synonym*, *synonymous*, *synonymy*, *antonym*, *antonymous*, *antonymy* are frequently used in the individual explanations, this occurs only because they are handy and convenient and commonly known terms in connection with such content, and are thus probably easier for reader grasp than any roundabout avoidance of them could be. They are, besides, the only terms there are in this connection. (Incidentally, the adjective forms *synonymic*, *synonymical*, *antonymic*, *antonymical* are good alternate forms but the adjective *ous* ending is more generally accepted.) The treatment is based always on the liberal theory that synonymy is dictional alliance or partnership or parallelism; antonymy, dictional opposition or polarity or divergence.

There are probably no more unsatisfactory words in the language than these two—the very two ironically fated to pertain to words themselves in their essential niceties. In present-day usage they defy all attempts to hold them to rigid eighteenth-century watertight significations, except in certain very elementary instances. And they were probably better discarded for, respectively, *partners* and *opponents* (or *opposites*), *parallels* and *divergents*, or even *friends* and *strangers*. The words associated in each unit treatment in this book are, indeed, much like partners in a business, each having a special individual interest, yet each of course having interests in common with all, and each and all having individual or associated opponents of varying degrees of competition or opposition. The Greek word *synonym* (once *synonyme*; Latin singular *synonymum*, plural *synonyma*) is *syn*, same or together, and *onyma*, word or name; thus, the same name or a word having the same sense as another. But here is at once a case where the meaning of derivation must be modified. For as the last three definitions on pages xii and xiii signify, a synonym is not necessarily or even likely to be a word having in any respect exactly the same meaning as another but one, rather, “nearly or approximately the same” in one or more uses. The dictionaries often, in other words, running somewhat parallel with those courses in theological schools known as apologetics, beg the pardon of usage in giving the derivation of the term. This lets down the bars and opens the field to lexicographers for the endless hairsplitting task of playing preciously upon variations of “nearly the same,” enabling them by methods scholastic to make of many a pair of innocent terms candidates for momentous divorcements, antonymy being nothing more or less than dictional divorce. Both *proterm* and *nearterm* were once suggested for *synonym*, but they

did not take; *metonym* was, perhaps, its closest rival; the somewhat unwieldy *nearsynonym* seems to be increasingly used as a compromise term.

And Greek *antonym*—*anti*, against or opposed, and *onyma*, name or word—is hardly more satisfactory than *synonym*; it was once more sensibly called *counterterm*, *counter* having the advantage of a classifying term in a way, meaning *complementary*, *contrasted*, *contradictory*, *contrary*, *opposite*, *reciprocal*, *retaliatory*, *reversal*, these meanings indicating the different classifications into which antonyms are sometimes laboriously and unnecessarily divided. *Antiterm* was a shorter-lived substitute for *antonym* than *counterterm*. The language is thus saddled with two special terms that as result of evolution impose a sort of dictional hypocrisy upon their users; that is, compromise with both original and adopted meanings is in most of their significations as expected as it is necessary, and such apologetic modification as *near*, *almost*, *close*, *approximate*, *loose*, *exact* is customary before them. They must, in other words, practically always be taken not wholly but fractionally, at least in the mind of the scholar. To his mind the perfect synonym and the perfect antonym do not exist. His large fund of knowledge of linguistic history and development enables him to point out permutations and combinations, fluctuations and transformations all along the historical way of a word that can make it appear logical to believe that there never were and never can be any such phenomena as two or more words that mean strictly the same or that oppose each other with dovetail precision.

So long as he is not dogmatic, he may remain interesting. But as soon as he becomes a purist, he bores; his niceties become caviar to the general, and deservedly, for after all it is the general that must make the final decision as to what a word means. With this highly volatile and composite general *I am glad to be of service* and *I am happy to be of service* are one and the same expression, even though *glad* and *happy* are not of course "exact synonyms." For the caviarless general *yes* and *yea* are, willy-nilly, synonymous; but the scholar can easily write you a page of exposition to prove that they are only "approximately" so. If the man in the street cares to take some dictional risks on his own, let him tell the lady of his affections that she has a *hide* he loves to touch, and he may be forcibly informed that *hide* and *skin* are not even "close synonyms" in some connections, that they are indeed almost antonymous in certain uses. It would not even be good "tonorial English" to speak of shaving a dull man with a stupid razor, whereas shaving a stupid man with a dull razor may be more or less common practice.

Synonym did not come into the English language until about the middle of the seventeenth century, and it was regarded as an uncertain

foreign term until almost the middle of the eighteenth. Some, including Jeremy Taylor and Samuel Butler and John Milton, spelled it *synonymon* in the singular (for Latin singular *synonymum*) and added *s* to the Latin plural to form the English plural—*synonymas*. *Antonym* was not introduced into English until about the middle of the nineteenth century. Samuel Johnson thus made no mention of it in his dictionary, and most of Richard Chenevix Trench's lectures on words and their uses, though rich in discussion of synonyms, shied away from the new word (many of his works were, indeed, in print before *antonym* had gained anything like general acceptance).

Oxford defines *antonym* as follows

A term which is the opposite of another, a counterterm.

Standard defines *antonym* as follows

A word directly opposed to another in meaning, a counterterm.

Webster defines *antonym* as follows

A word which is the opposite in meaning of another word in the same language.

While *antonym* offers less leeway or range than *synonym*, and is less fluid and expansive in possibility of interpretation, it can by no means be taken as absolute in its negating or nullifying connotations. One word is rarely if ever the exact opposite of another in the entire gamut of its meaning or application. Even the flatly contradictory antonyms *yes* and *no* or *yea* and *nay* may be shown to be unequal in signification, though accepted by the general user of words as absolute. The tweedledum and tweedledee of that scholarship that is always able to see more and more in less and less will find no trouble whatever in proving that *yes* (so be it) is weaker than *no* (not ever). The man in the street will continue, however, to regard these two words as so contradictory as to be mutually exclusive, just as he will do with those terms that are prefixed or suffixed into antonymy, as, for example, *compatible* and *incompatible*, *hopeful* and *hopeless*, *intervention* and *nonintervention*, *perfect* and *imperfect*. Though the word specialist will tell you that major denotations and connotations never reside in prefixes and suffixes, and that therefore words bearing prefixes and suffixes invariably convey more of the root meaning than of the modified meaning, here again usage has for the most part decided to ignore him, and to regard *inhuman* and *unkind* as antonyms of *human* and *kind* respectively.

Prefixes *in* and *un* may in some instances cause untold trouble for the foreign-born or for those, at least, who are struggling to learn English as a new tongue or foreign language. *In* may be not negative at all but, rather, intensive, as in *inflammable*, combustible or easily

kindled, and *inflammatory*, tending to enkindle or incite or agitate; and *invaluable*, precious, priceless, valuable to a high degree or to such high degree as to make pricemaking ridiculous. These terms are therefore not antonyms, as they appear to be as result of prefixed *in*, their antonyms being respectively *unflammable* or *uninflammable* or *nonflammable* or *noninflammable*, *unflammatory* or *uninflammatory* or *nonflammatory* or *noninflammatory*, *unvaluable* or *nonvaluable* or *valueless* or *worthless*. Manufacturers and merchandisers have long been urged, especially by municipal fire departments, to use the simple *flammable* for *inflammable* on labels and signs in view of the fact that the general public is likely to interpret *in* as *not* in the latter. The prefix *un* may, like *in*, also be merely intensive, as in *unloose*, though no one ever thinks of or uses this word as anything but a synonym for *loose*. The prefix, however, gives it the sound and appearance of an antonym. *Un* may also be used to denote mere neutrality, as in *unmoral*, which does not mean immoral or not moral but, rather, absence of morality. In the main, however, these two prefixes negative, and thus make the root form and the prefixed form themselves antonyms. Negative prefixing and negative suffixing should not be used with the same root, as is sometimes done in a mistaken (usually illiterate) effort to be emphatic; thus, *uncolorless* and *irregardless* are self-contradictory as result of affixing, the logical meaning in the one case being of color or colorful and in the other of regard or regardful. As a matter of fact there are and can be no such words as *uncolorless* and *irregardless*. On the other or positive side of the issue, the prefixes *over* and *under* are sometimes used in opposition in words already added to by suffix, as *overcolorful* and *undercolorful*, *overcareful* and *undercareful*. But underprefixing and undersuffixing are preferable to overprefixing and oversuffixing in all usage, especially in the unusual or awkward formation of word opposites.

Antonyms are at their most fluid, and thus in usage at their most inexact, when they apply to contrary ideas. This is especially likely to be the case when the ideas are in the same categories, the element of degree always being involved, as it is not in such generally accepted absolute antonyms as *yes* and *no*, *birth* and *death*, *sea* and *earth*, which preclude modification as antonyms except such as was pointed out on page xviii. *Hard* and *soft*, *love* and *hate*, *up* and *down*, *high* and *low*, on the other hand, suggest degree or relativeness, and thus may easily lead to indefiniteness or lack of precision in opposition by their very wealth of possibility. *Good* and *bad*, for example, in the categories of health or conduct or work or feeling (a few only of the possible ones) may suggest respectively robust or rugged as opposed to frail or delicate, superior or commendable as opposed to inferior or blamable, outstanding or notable as opposed to insig-

nificant or unnoteworthy, congenial or favorable as opposed to inimical or unfavorable, and these represent the minimum of their equivalence. Again, *white* and *black*, used merely as denoting respectively maximum of light and absence of light, are *as such* without subtle niceties and ramifications of denotation beyond those of sharp contrast or oppositeness. But *tint* and *shade* suggest an almost unlimited category of opposites, and some of their antonymous possibilities, such as *pink* and *maroon*, for instance, and *lavender* and *purple*, may give even the expert wordologist pause. In the same way *brilliant* and *inept*, *accept* and *refuse*, *endanger* and *protect*, *relinquish* and *retain*, *reveal* and *conceal*, and a host of other groups, may in their simplest opposition offer little or no challenge whatever to one's judgment and understanding, and thus leave antonymy a sort of mismatching game, just as synonymy reduced to its lowest denominator may be nothing but a matching game. It is only when shades or gradations of meaning become numerous in each of several different categories that the problem of precision is made hard to solve.

Sequential or suggestive or complementary antonyms offer no problem at all; indeed, such pairs as *parent* and *child*, *brother* and *sister*, *man* and *boy* are by some authorities not admitted to be antonyms in the strict sense of the terms. Neither are gender terms derived through prefixes and suffixes and modified roots. In the simplification of language, if it could ever be brought about at one fell swoop, it might be advantageous to devise prefixal or suffixal designations for indicating all gender inflection, such as *he-bear* and *she-bear*, *he-goat* and *she-goat*, *billygoat* and *nannygoat*, *widow* and *widower*, *host* and *hostess*, *hero* and *heroine*, *executor* and *executrix*, *Robert* and *Roberta*, *alumnus* and *alumna*. Gender opposites that are indicated by a root or more revolutionary change, such as *lass* and *lad*, *wizard* and *witch*, *man* and *woman*, *girl* and *boy*, *lord* and *lady*, *uncle* and *aunt*, are in kind so common to other languages that the foreign student of English is able to take them in stride. Their obviousness may make these latter, like the preceding ones, merely routine or mechanical, calling for none of the niceties of adjustment and selection that the word *antonymy* (as well as the word *synonymy*) normally imposes. But as such opposites become less and less regular and recognizable—more and more special in formation, that is, as, for example, *buck* and *doe*, *horse* and *mare*, *dog* and *bitch*, *hen* and *rooster*, *cow* and *bull*—they may confuse the student, and such compounds as *cockrobin*, *tomcat*, *tomturkey*, *dogfox*, *dogotter*, may quite baffle him, as they do many of those who are to the language born. *Buck*, *cock*, *dog*, *he*, *she*, *tom* are fractional-gender combining forms, as are also *billy* (*Billy*, *Billie*), *calf*, *colt*, *cub*, *cob*, *cygnet*, *gosling*, *sawn*, *kitten* (*kitty*), *pup* (*puppy*).

Some of them are at the same time diminutive or "pet" forms, namely, *ie*, *ling*, *en*, *ette*.

Classification of antonymy and synonymy is of doubtful value, but it is sometimes elaborated almost to minutiae. Enough of it has been suggested above to indicate its basic principles, and beyond this it is not necessary for the generalist (for whom this book is intended) to proceed. Figurative or literary synonymy is, however, usually considered a must even for him who would touch the theory of the subject, especially if he is acquainting himself with English for the first time with the view to making it his adopted language. Inasmuch as figures of speech are capable of blinding a language to a "newcomer," and inasmuch as they depend in the main upon the combined genius of synonymy and antonymy (chiefly the former), a peculiar adulthood or sophistication of point of view is essential to an immediate understanding of many words. *Heart*, for example, aside from meaning the central radiating organ of the body, has more than fifty figurative uses in everyday expression, such as *courage*, *cheer*, *fortitude*, *bravery*, *soul*, *nature*, *core*, *pitch*, *essence*, *hardihood*, *substance*, *disposition*, *goodness*, *sympathy*, *charity*. How puzzled the foreign student of English may be to find that a rich man is called Croesus, that *sword* symbolizes war, that *king* is a central or foremost person or pin or other thing, that December is synonymous with old age or senility, and that May is synonymous with youth and beauty! How, indeed, unless he has in him the poetical nature of Indian Chief Rippling Water who, revealing the fact that he carried his own literary diction with him, spontaneously called white man's money *happy paper*, a pile of hay *horse bread*, a motorcar a *puff wagon*, a pump a *water tree*, and referred to 7:40 A.M. as very half past seven.

Each of the following units of selected differentiations begins with a sentence in which two or more parallel or related words are correctly used. The arrangement of paragraphs is alphabetical according to the first capitalized word in these introductory italicized sentences. There are always two capitalized words in each introductory sentence, occasionally more than two, from a consideration of which the exposition begins. These sentences are taken from the life, from expression in action as spoken by the man in the street and over the radio, as written in books and magazines and newspapers. The teaming of the capitalized words is in no sense conventional but, rather, such as has taken place in actual usage. All are used correctly, though some slight revision of original sentences has sometimes been necessary in order to adapt a word with greater nicety. The sentences themselves, however, are not "staged" for use here, and their intended meanings

have been carefully preserved. The words treated in a single unit are usually held to the same part of speech.

The old plan of beginning every writeup of a group of partners with a key—usually a generic—term is not followed here, first, because actual usage has been permitted to decide which words stand in greatest need of being kept clear and accurate; second, because beginning with a key term and then distributing exposition through a series of specific equivalents seems to place emphasis in the wrong place, namely, upon generic and specific classification rather than upon immediacy and necessity of usage. It is difficult to see how the user of words is helped so very much in his correct use of *arm* and *equip* by first being told about generic *furnish*, how he is appreciably assisted in differentiating *energy* from *force* by first having the general term *power* explained to him. Key or generic terms will be found treated as and when they seem to be called logically and inevitably into the treatment of specific ones, and vice versa, but they are never formally or artificially dragged in, especially as a starting point. Moreover, it by no means always happens that he who is torn as between one word and another has one foot on a generic Scylla and the other on a specific Charybdis. Inasmuch as the seeker for the right word is, it may be taken for granted, a seeker for a close or a specific word, he is more likely as a rule to seek from specific to specific than from generic to specific. This is not to minimize the importance of generic terms in word study; they are, of course, the storehouses of diction upon which every writer and speaker must draw, in which he must assort dictional goods. But he who wants to know, and at once, the differences between and among words, is more immediately and more efficiently helped by the in-medias-res method. The editor of a book of quotations, for example, who arranges excerpts according to the periods of literary history forgets that the purpose of his work is first of all to supply the demand for subject matter. Literary period is in the vast majority of cases the last thing required; author may be the next to last, and both may be attended to by indexing. So also the editor of a book of synonyms is in duty bound to enable the student to "come at" differentiated meanings in the quickest possible way; this devoutly-to-be-wished consummation can be effected only by close indexing which must ever be, then, the be-all and the end-all of any book of this kind. It is the over-all and the infinitesimal "finder." Cross-referencing is a weak aid or substitute indeed, and oftentimes an exasperating one withal. For this reason it is kept at a minimum in the following pages, and the index is accordingly elaborated. In a few instances the same word may be found explained in two or more of the units. This has been considered helpful if not always strictly necessary by way of showing how its behavior may vary as between one association and an-

other, as between one part of speech and another. Quotation marks are used to denote slang expressions and derivative meanings when phraseology itself does not point them out.

A few of the technical terms that belong to word study and that must necessarily be used in any book on the subject are here defined for the convenience of the reader.

AGGLUTINATION is the compounding or running together of primitive word forms with little if any change in spelling and signification of component parts, as *armful*, *contralto*, *videlicet*.

ANAPTYXIS is the insertion of a spurious or parasitic vowel between the consonants of a word, especially before *l*, *m*, *n*, *r*, as *elum* for *elm*, *Henery* for *Henry*, *musheroom* for *mushroom*.

APHESIS (APHERESIS) is the unintentional clipping of an initial letter or syllable (usually an unaccented vowel) of a word until such clipped part gradually becomes lost, as *pert* for *apert*, *rear* for *arrear*, *spy* for *espy*.

APOCOPE is the opposite of *aphesis*; that is, the gradual loss of a last letter or syllable of a word, as *chapel* for *chappelle*, *grog* for *grogram*, *th'* for *the*.

ASSIMILATION is the merging of one sound (usually a consonant) into another under the influence of a third, as *an auger* for *a nauger*, *correction* for *conrectio*, *gospel* for *godspel*.

COGNATES are words in different languages that spring from the same remote root and may be composed of the same formative elements; that is, words that are descended from a common ancestor, as Latin *mater*, French *mère*, Italian and Spanish *madre*, Portuguese *mai*, and English *mother*, Celtic *mathair*, Greek *meter*, Russian *mate*, Sanskrit *matr*.

CONSTANT is a simpler term frequently used as a synonym of *cognate*; it means that the root form of a word in three or four or more languages is so nearly the same in all as to make recognizable at sight, thus suggesting approximate meaning, as *bank*, Latin *bancus*, Middle High German *banc*, Middle English *baunck*, Italian *banca*, French *banque*; and *kin*, Anglo-Saxon *cyn*, Dutch *kunne*, Danish *kon*, Gothic *kuni*, Latin *genus*, Greek *genos*, Aryan root *gan*.

DIMINUTIVE is a derivative word that, by adding one of the following suffixes, yields the meaning of small, young, loved (pet), contemptuous (rare); *cule*, *el*, *elle*, *en*, *et*, *ette*, *ie*, *ing*, *isk*, *ito*, *kin*, *le*, *let*, *ling*, *ock*, *ot*, *ule*, *y*, as in, respectively, *molecule*, *libel*, *bagatelle*, *maiden*, *thicket*, *kitchenette*, *laddie*, *shilling*, *asterisk*, *mosquito*, *lambkin*, *ladle*, *tablet*, *duckling*, *bullock*, *chariot*, *capsule*, *piggy*.

DISSIMILATION is the development of dissimilarity between two identical sounds close together in a word in order to facilitate pronunciation, as *last* for Anglo-Saxon *latst* (the first *t* in the old form was dissimilated from the other one), *feeble* for Latin *flebilis* (the first *l* was "dissimilated out," as has been the case also in French *faible*), *turtle* for Latin *turtur* (too many *r*'s brought about the substitution of *l* for one of them).

DOUBLETS are two or more words in the same language, derived from the same original term, but differing in meaning, as *attach* and *attack*, *raid* and *road*, *fat* and *vat*.

ECHOIC and IMITATIVE and ONOMATOPOETIC are used interchangeably to denote the formation of words from sounds that resemble their meaning or that naturally suggest their meaning, as *chirp*, *barbarous*, *hawk*.

EPENTHESIS is the insertion of a letter or a sound that is not found in the original form of a word, as *kindred* for old *kinred*, *nimble* for old *nimel*, *number* for Latin *numerous* (Old French *nombre*).

FREQUENTATIVE is a word or an affix that connotes repetition of action, as *babble*, *hammer*, *patter*.

METATHESIS is the transposition of sounds or letters in order to facilitate pronunciation, as *clasp* for old *clapsen*, *fresh* for old *fersc*, *wasp* for old *waeps*.

PRIVATIVE may be a prefix or a suffix that denotes taking away or subtracting from the root meaning of a word, as *inactive* and *senseless*. Any word, usually an adjective or an adverb, that denotes absence or lack or deprivation of what naturally belongs, is also called a privative as *deaf*, *blindly*, *insomnia*. A prefix or a suffix that emphasizes a root is sometimes called an *intensive*, as, for example, *in* in *invaluable* and *ful* in *handful*.

REDUPLICATIVE means repetition of a radical element in a word (frequently of an initial sound), with occasionally a change of vowel, as *murmur*, *knickknack*, *pitter-patter*.

SYNCOPE is the loss of a letter, sound, or syllable from somewhere within a word, as present *damsel* for former *damosel*, present *laundress* for former *launderess*, present *marshal* for former *mareschal*, present *proxy* for former *procurator*. A word in which such change takes place is sometimes called a *syncopated* word.

TWO-WAY means that, owing to revolutionary changes that have been made in the evolution and history of a word, it has come to be used with such divergent meanings as to be almost contradictory to itself, as *let* meaning both *allow* and *hinder*, *fast* meaning both *rapid* and *stationary*.

MARK MY WORDS

*A Guide to Modern Usage
and Expression*



It is hardly necessary to say that the intruder was taken ABACK when the meek little lady threw him BACKWARDS through the window.

In the idiomatic phrase *taken aback* the second word loses its literal signification and is used figuratively to mean surprised or disconcerted or checked. Literally it is still applied in the sense of backward, or to or toward the back in nautical parlance; sails that are reversed, as by a sudden change of wind, are said to be taken aback, that is, forced or pressed backwards. In practically all other literal uses denoting backward the word is now archaic. *Backward* or *backwards* (see below) is used literally to mean reverse or opposite action or position, or situated at or toward the rear; figuratively to convey the idea of behindhand in growth or development, and that of bashful, reluctant, loth. In the former sense it most frequently denotes direction on the same level. The introductory sentence indicates that the intruder was thrown from inside to outside on presumably the same level; thereafter, he probably went downward. *Rear* and *rearward(s)* mean being at the back, moving to the back, last, hindmost, farther back than forward; it, too, suggests the same level of movement or position. The latter terms are somewhat less colloquial and more formal, and in military and naval use they often take on specific significations. The *s* ending in such words as *downward(s)*, *forward(s)*, *upward(s)* is the vestige of an old genitive, and the *ward-wards* endings are now so nearly synonymous that euphony is for the most part the only decisive factor in usage. However, when the idea of manner as well as of direction is indicated, the *s* ending is preferable. And *wards* is still considered better when specific direction is intended in contrast to other directions; thus, you say that something is moving upwards if it is moving at all. But if you wish someone to approach, you may say either *Come forward* or *Come forwards* (purists insist upon the former). It is obvious, however, that when these forms are used as adjectives the *s* should not be used, as in *onward* movement, *inward* searching, *upward* trend, in which the *s* form would be ineuphonious. But in most adverbial usage either form may be applied, as *move downward* or *downwards*, *go forward* or *forwards*. The best rule for the average speaker or writer is to err on the side of omitting *s*, or to be guided by his ear if he has any doubts at all.

He has ABANDONED the undertaking and FORSAKEN all his old associates.

Abandon is condensed French *a ban donner*—Latin *ad* and *bandum*—to give over to the power or jurisdiction of, to ban, to give up or surrender or desert. Both *abandon* and *forsake* may be used of persons as well as of things, favorably or unfavorably, subjectively or objectively. The eroded *abandon* is in connotation cold and somewhat ruthless and calculating. Anglo-Saxon *forsake* is more likely to have an element of heartbreak in it, though it too may connote indifference and callousness. You abandon a property in which

you once had responsibility, but you forsake your old ancestral home. You do not abandon your God; you forsake Him. You do not forsake a belief or a doctrine; you abandon it. *Forsake* also has in it the idea of fighting against, whether oneself or another, whether a feeling or a condition. *Abandon* has in it derivatively the idea of placing under a ban, or of completely restricting or proscribing. Latin *desert* connotes quitting coldly, leaving to fate or to come-what-may inevitability, even though what is deserted once may have held importance and consequence for the deserter. Oftentimes the word connotes in addition some kind of culpability and unwarrantable cowardice, as when you speak of deserting duty or deserting a onetime friend. More often than not the question of devil-may-care departing from right—and rights—is involved in *desert*, which is derivatively “to join from” or, in low colloquialism, “to get out from under.” *Abandon*, *desert*, *forsake* are sometimes used facetiously and in near-slang senses, as when a certain world-famous nonagenarian insists that he will never abandon the tennis courts while he is able to get about before the net in his wheelchair, or when Lady Embonpoint speaks of deserting desserts, or when Mr. Bankrupt says that he is delighted to forsake his creditors. *Jilt* (Scotch *jillett*, silly maiden), though often loosely substituted for *discard* and *repudiate*, and other parallel terms, is also frequently made to serve as synonym of *abandon*, *forsake*, and *desert*. Strictly, however, *jilt* pertains to “throwing over” a friend or a relative or a lover deceitfully and uncereemoniously and, very likely, capriciously.

After the rains had ABATED and the floods SUBSIDED, we looked out the window and saw the hundreds of seeds we had so laboriously planted DWINDLING down the rivulets.

Abate pertains to fury and violence and intensity; high fevers and heavy storms abate. *Subside* means to become quiet and settled after turbulence; angry seas and tumultuous and riotous uproars subside. *Dwindle* denotes languishing or wasting away gradually; savings and small possessions dwindle (*away* is superfluous after *dwindle*). That which is abated is beaten down; that which subsides is settled under; that which dwindles withers or fades into utter insignificance. *Decrease* indicates a process of lessening, so slow oftentimes that the actual lessening escapes attention at first. *Diminish* is the Latin equivalent of Anglo-Saxon *lessen* which is the general covering term; it connotes lessening as result of taking away or disappearing. Something is said to be diminished after the process of decreasing has become evident. Both *diminish* and *decrease* may be used in reference to magnitude, number, quantity. *Diminish* is less frequently used transitively than are *lessen* and *decrease*. As you lessen or decrease your efforts to pay your bills, your credit status will accordingly diminish. The now obsolete word *minish* meant to reduce in power; *di* is *dis* meaning asunder or utterly. The root idea of diminish is contained in this old word, that is, emphatically minus.

He not only ABETTED them in their nefarious scheme but INSTIGATED them to riot in order to carry it into effect.

To *abet* is to lend support and sympathy, to egg on, and thus to foment. To *instigate* is to goad or provoke into action. Both words are used

with unfavorable connotations. One abets and instigates, as a rule, in connection with evil and unsocial undertakings. *Incite* is used in much the same sense as *instigate*, but of persons only, and it may pertain to favorable as well as to unfavorable action. One may incite to riot, but one may also incite to the dispersal of rioters and to reparation for damage done by them. You abet the evildoer; you instigate him to his evil-doing; you incite your neighbors to join him on the one hand, or to run him down on the other and bring him to justice. *Abet* derivatively means to bait; *instigate*, to prick; *incite*, to rouse. The now idiomatic and repetitious *aid and abet* is both rhythmic and climactic, the latter because *aid* is the weaker term meaning merely help whereas *abet* would help by harassment if need be.

The vicious old custom was finally ABOLISHED, and the statute that had made it possible was ABROGATED.

Abolish means to do away with completely, as of conditions or practices or institutions. It no longer applies to persons, as it once did. *Abrogate* is to negative a former enactment without necessarily repealing it. Many of the old Puritan laws of New England are still on the books; they have not been repealed, but they have been abrogated by later legislation. A law may be *nullified* when it is generally ignored, and when the people by collective action take such opposition to it as to amount to a revolutionary movement. Such nullification is likely to be followed by abrogation if not by downright repeal. What is *prohibited* may or may not actually exist. To prohibit it forbids it if it does exist, prevents its occurrence if it does not exist. You abolish only what is existing or has existed. You abrogate or nullify or repeal whatever has enabled violation.

The gardens ABOUND with vegetables, and the orchards TEEM with fruit.

In much usage these two words are synonymous, both pertaining to having or yielding or supplying abundantly and prolifically. *Abound* implies more than enough, superfluity, excess; *teem*, fruitfulness and fecundity to a very high degree. That which abounds runs or "waves" over; that which teems is full almost to the bursting or spilling point. Both words are used constructively as a rule, and pertain to number, quantity, and, figuratively, to quality. You say that money abounds in support of a cause, meaning that more money is coming in than you know what to do with, and that the members of a team abound in enthusiasm for the approaching contest. You say that the leafage teems with color and that you are teeming with ambition. But you do not say that your head abounds in pain or that the heart of a gangster teems with evil. *Swarm* literally means a hive of bees or other small creatures in the crowding and thronging act of leaving parent stock to take up a new habitat—establish a new colony; but more even than *abound* and *teem*, *swarm* is now expanded in usage to apply to any congregating of people in a surging and slowly moving or advancing mass, and is thus often used interchangeably with either word, though the idea of "blind motion" is perhaps somewhat more emphatically indicated by *swarm*. You say that pleasure seekers abounded in the park, and that they swarmed (or teemed) through the barriers and trampled the grass. Flies, mosquitoes,

moths, and other insects may be said to swarm around one on a warm summer evening because they abound in the teeming swamp below the house. *Luxuriate* means to grow and develop profusely as well as to live sumptuously and extravagantly as result of abundance and excess; figuratively, it implies indulgence and elegance and, perhaps, sybaritism. *Revel* pertains chiefly to periodic unrestrained indulgence and dissipation, whereas *luxuriate* more often emphasizes habit. He who revels celebrates, makes merry with festivity and jollification; he who luxuriates more likely establishes an unnecessarily rich way of life. *Revel* is cognate with *rebel* which likewise connotes the periodic rather than the constant (Latin *rebellare*—*re*, again, and *bellum*, war; *revel* is the light and popular derivative, *rebel* the serious and learned one). *Carouse* reduces the idea of *revel* to a degree of degradation if not hopelessness. He who carouses gets drunk, may become vicious as result of dissipation, and may even violate chastity. Do not confuse the noun *carousal* with *carousel* (*carrousel*), Italian *carosello*; the latter means merry-go-round or (formerly) a tilting match or tournament or pageant attended with dancing, masquerade, music, and so forth. A carousal is a coarse and drunken and turbulent revel. You say that guests at a certain affair swarmed around the bar where all kinds of alcoholic drinks abounded and that everybody teemed with gaiety and good cheer, but that later certain ones reveled and caroused so disgustingly that many left abruptly regretting their residence in a neighborhood that luxuriates in such wild parties. *Carouse* is a contracted form of the German term *gar aus*, drink out or drink deep, the full German expression being *gar aus trinken*. The French equivalent is *carrousser*.

He is not likely to be ABOVE taking expert advice on the project, since he has OVER a million dollars invested in it.

Above and *over* are here used figuratively, the one in the sense of superior to, the other in that of more than or in excess of. They are preferably not interchangeable in these particular uses, though they sometimes are in their literal senses. Strictly speaking *above a million dollars* is somewhat less exact than *over a million dollars*. *Above* may be used to denote excess in such abstract expressions as above height, above average, above standard. You do not, however, say above a pound or above a quart or above a bushel, in which expressions *over* is correct. And *over* may be used to denote superior to or supervisory of when rank or position or grade are indicated as of a closer or more definite relationship; *above* (sometimes *beyond*), when such relationship is more remote or comprehensive or vague, or when it indicates ascending scale in the same category or classification. In provincial parts *beyond* is commonly used in the sense of more than and better than and higher than, as in The yield of wheat is well beyond twenty bushels or A trader is asking beyond what is fair and right. You speak of a school principal as being over his teachers, of his being above the laboring man in social status, of his being beyond his ability and equipment in attempting to act as president of a university. You speak of the God above you as watching over you, meaning, first, surpassing and comprehensive superiority, and,

second, intimate and close-up watchfulness. *Above*, thus, sometimes denotes a remote superlative; *over*, a close-at-hand one. Similarly when you speak of a life above or beyond, you imply both *above* and *beyond* in the same sense of comprehensiveness if not, indeed, transcendency; whereas *over* in the same connection, as in over there and over the threshold of death, is more colloquial and less formal. The idiomatic *over and above* is an emphatic form of beyond or excessive or in excess of. In both literal and figurative uses *over* may suggest something of the idea of spread within a specified limitation; *above*, that of degree or station. You speak of a cloud that throws a shadow over the hills, of an affliction that has come over someone; of a certain satisfaction that is above all others, of an achievement that ranks high above the ordinary. You speak of traveling over land, meaning by train or motor vehicle; of traveling above land, meaning by airplane. But you say that a certain height is ten thousand feet above sea level, that charity ranks above all else in the realm of good works.

In the ABRIDGMENT of the new issue of the encyclopedia, the EPITOME of Buddhism remains.

The original sentence had respectively *summary* and *abstract*, neither of which was exact. An *abridgment* is more than a summary; an *epitome* more than an abstract. *Abridgment* means reduction to smaller scale, proportions being kept relatively inclusive. An *epitome* is a condensation with headings and subheadings. An *abstract* is a statement of merely the major or essential points. A *summary* contains the principal heads in the process of treating a subject, together with a statement of conclusions. A *compendium* is a skeletonized listing of salients, very often little more than an extended lexicon of terms. A *synopsis* more frequently takes the form of outline or plan of a given work; it is a "general view," nearsynonym of *digest*, that which is "assorted out." You speak of an abridgment of a dictionary, a digest of a novel, an outline of a speech, a compendium of history, an epitome of philosophies, a summary of news events, a synopsis of a lecture, an analysis of a political situation. The word *outline* has of recent years come into expanded usage, covering much more than it formerly included. Wells' *Outline of History* popularized the term, and it was immediately taken on by other writers to denote any extended treatment that is more than summary or abridgment and only less than an encyclopedic exposition. The French *résumé*—summing up or recapitulation—is a summary or a digest.

After he had ABSTRACTED my precious autographed letters from my drawer, he had the cheek to APPROPRIATE my entire file.

Abstract, in this company, means to remove or withdraw or take out wholly or partly; it is used both favorably and unfavorably. He may have abstracted the letters for his own private advantageous use; if so, *stolen* may be substituted for it. But you may abstract—that is, abridge, epitomize, summarize—passages from a book or notices from a newspaper, in which instance no unfavorable connotation attaches. *Appropriate* here means to take deliberately for one's own advantage, to convert to one's own use without

permission. But in much general usage the word means merely setting aside or turning over for some particular use, as when you say that money has been appropriated for a certain cause. *Arrogate* is stronger and more unfavorable than either of these two words; it means to take or demand or appropriate unreasonably, and perhaps insolently and defiantly; one arrogates either property or privilege to himself to which he has no legal or other claim, very often to the distinct disadvantage of others. You may be prompted by convenience in appropriating something; you are prompted by cunning and presumption in arrogating it. Arrogation is, in other words, disdainful and domineering assumption. What you *assume* you take the showing or appearance of; what you *presume* you assume with an overconfidence that may amount to effrontery. *Assume* is weaker than *presume* inasmuch as it takes for granted that which is not proved or accepted, whereas *presume* implies some justification by way of practice or example or logical procedure. Both words are loosely used to denote guess, think, reckon, expect. But strictly you assume that such and such a thing is true without any indication that it is, perhaps without even mentioning it. You presume that it is true and proper as result of precedent and right. In the one case you pretend; in the other, you rationalize. In this connection *assume* is less offending, less unpardonable than *presume*. *Pre-empt* derivatively means to buy or take beforehand; thus, to get in ahead of others as result of forehandedness. The word smacks somewhat of special privilege or of prearrangement whereby one may be favored over others. But in general usage it may simply imply taken before, as when you say that all the best seats were pre-empted on your late arrival at the movies, or all the best "buys" had been pre-empted by the time you arrived at a special sale. *Usurp* has been seriously clipped or worn down from its original form; it is Latin *usus*, use, and *rapere*, seize. What is usurped is seized for use. It is stronger and more comprehensive than *arrogate* which (see above) may mean to take presumptuously, perhaps insolently. *Usurp* connotes the use of force or power with or without right and justice. You may force your way into better seats in the grandstand than those to which your tickets entitle you, and may thus be said to have exercised a usurpation of privilege. But the word is customarily used of larger action or movement than this, and it suggests more sweeping signification than any other word here discussed. Hitler usurped power ruthlessly and criminally. A conqueror usurps; any broad and overpowering act of an oppressive government may usurp individual rights; illiteracy and moronism under forceful leadership may usurp justice from the election polls. You say that your mind is abstracted when it is relieved of all other considerations but one and concentrates upon that. You appropriate my pen and arrogate authority unto yourself in order to sign something that you have no right to sign. You assume that I shall not be using my car today owing to my indisposition, and so you presume to take a drive in it with friends for several hundred miles. You find, when you arrive at the antique sale to buy the precious piece you have so long had your eye on, that it has been set aside because its purchase has been pre-empted by a neighbor. And you learn that title to Texan oil fields left to you by your father has been usurped through the legal trickery of the executors.

The terms of his explanation became so ABSTRUSE that it seemed not only ESOTERIC but downright OCCULT.

That is *abstruse* which is "thrust or pushed away from," and thus concealed and difficult to understand; the word connotes particularly the use of complex terms such as are not within the range of ordinary expression. *Esoteric* suggests "inner," and is to a degree the Greek equivalent of Latin *abstruse*. In expanded English usage it means belonging to the membership of an inner or secret circle or sanctum, the principles and beliefs of which are understood only by its adepts and initiates. A paper written on the subject of relativity by a scholar for students who are unacquainted with its profundity, may indeed seem esoteric to the layman and probably to the students themselves; written by one who knows the subject far better than he knows the language in which he expresses himself, it will very likely seem abstruse. That is esoteric to you which is not within your particular sphere; that is abstruse which is "Greek to you." *Occult* goes beyond these two words, implying mysterious and supernatural avenues of approach to anything. Divination, magic, incantation are forms of the occult. Only such as are keenly sensitive to secret and unseen and supernatural forces are able to understand the occult. That is *obscure* which is simply without sufficient light for proper discernment—it cannot be "seen through," whether reference be to that which is presented to the eye or to the mind. That is *vague* which is by no means completely clear but is, rather, shadowy and illusive (*vague* formerly meant wandering—Latin *vagus*, wandering or strolling about, as in *vagabond*; in some slight way this root applies in the present-day figurative uses of *vague*, as a *vague idea*, a *vague memory*, that is, a wandering or uncertain idea or memory). That is *ambiguous* which permits of more than one idea or interpretation, usually of either of two. That is *equivocal* which has two or more clearly indicated senses or meanings which are highly different in signification, one of which is likely to be unfavorable. Mark Antony made equivocal use of the word *ambition* in his funeral oration. If someone asks you whether you will have tea or coffee, you are ambiguous if you reply "Yes, please." *Hypnotic* means tending to produce sleep or a state of *hypnosis*; this word is a coinage from Greek *hypnos*, sleep, and the adjective—*hypnotic*—was used before the agential *hypnotist* and the abstract forms *hypnosis* and *hypnotism*. It is said to have been coined by James Braid in 1832 to offset the disrepute into which the term *mesmerism* had fallen under the aegis of Franz Anton Mesmer who introduced his method of "mystical sleep" (along with the name in his honor) during the latter part of the eighteenth century. There was in the early days something both esoteric and occult about both *mesmerism* and *hypnotism*, and both suffered from the quackery that was quick to fasten itself upon them. *Hypnosis* and *hypnotism* are now covering terms denoting any kind of trancelike sleep induced by another to whom the one hypnotized is responsive by way of mental reactions. Animal magnetism or the radiation of strong personal qualities is the motivating agent in producing a state of hypnosis. *Mesmerism*, now practically archaic, was more particularly distinguished by the mesmerist's waving of hands and other bodily movements by which the subject was supposedly influenced. Both *hypnotic* and *mesmeric* (the former chiefly) are used at present

to indicate an influence upon a person or persons that is unaccountable but potent, and that is capable of bringing about the desired purposes of another's will. But modern psychology has stripped the hypnotist of whatever occultism he was once thought to possess, and has made of his power an agent, it is thought, of at least therapeutic if not other value.

You have not only ABUSED the privileges he has granted you but you have MALIGNED and TRADUCED his name and his good intention.

Abuse means to go against the use of, that is, to pervert or misapply or treat improperly and irrationally by word or deed, or both. *Misuse* is not so strong, the prefix *a* (*ab*) being more intensive than the prefix *mis*; it pertains chiefly to the act of using wrongly or misapplying. You may misuse something for lack of knowledge of its proper use, and your misuse of it may or may not damage it. *Abuse* thus connotes more of the deliberate than *misuse*, but both words as a rule denote the unfavorable, as do also *malign* and *traduce*. *Malign* means to evince evil disposition toward another (others) by way of false or malicious or artful talk or gossip or slander; it implies more of adroitness than deliberateness very often, and this without very much, if any, concealment of vicious purpose. *Traduce* is stronger than *malign*, as *abuse* is stronger than *misuse*; it suggests more of the outright and purposeful and intentional by way of injuring or damaging. If you say that someone has been traduced, you imply that desired evil results have been accomplished. If you say that someone has been maligned, you imply that lies or ill-rumor has been circulated about him, whether or not with damaging intent. *Misuse*, like misapply and misemploy and pervert, is used chiefly of things; *malign* and *traduce*, of persons; *abuse*, of persons and things. You misuse your money, malign a tradesman who cheats you, traduce the tradesman and his methods in your neighborhood. He who has already fallen so low that he can go no lower, cannot be effectively abused or maligned or traduced; as some men are said to be above reproach, he may be said to be below it. Neither can he who is down effectively abuse or malign or traduce one firmly established in reputation as upright and honorable. Here as elsewhere impotence or effectiveness of expression is measured by station and repute of the object. So that, though abuse would always harm if it could, it may not always do so, any more than the dog can always be depended upon to bark up the right tree. Him whom you *vituperate* you overwhelm with railing and berating and scolding; vituperation is torrential abuse—abuse gone mad. Him whom you *vilify* you openly and fearlessly represent as vile and base, even though your well-founded accusations may lead to action, legal or other. To vituperate is, as a rule, to resort to foul and offensive and perhaps obscene language; to vilify, is to "take down" or defame by language that is equally damaging but more enlightened and safer. The fishwife vituperates; the reform columnist or the lawyer in a criminal case vilifies.

The advance was ACCELERATED by the general's EXPEDITING road repairs and SPEEDING delivery of supplies.

What is *accelerated* is hastened, made to move faster in a systematic way

with definite aim; the word is the Latin equivalent of Anglo-Saxon *quicken*, both words pertaining to action under way but capable of being intensified. But *quicken* may be contained in *accelerate*, as when you say that the output of automobiles has been accelerated by quickening the individual operations on the assembly lines. What is *expedited* is made to move faster as result of foresight in preparation and by the elimination of obstructions; derivatively the word means to "take out from under foot" anything that tends to hinder. *Speed* is Anglo-Saxon *sped*, success, but now denoting swiftness or rapidity; the idea of success or prosperity once residing in the word has been almost if not quite lost except insofar as swiftness in moving ahead is possible of identification with success. *Haste* (*hasten*) implies conscious or designed speeding as result of pressure or urgency; it is motivated celerity. *Hurry* implies confusion; the hurried person may become distraught as result of having his mind too much on speed and as a consequence delay what ought to be hastened. *Despatch* (*dispatch*) suggests promptness and punctuality, getting a thing over and done with speedily and efficiently; the word thus means bringing to a conclusion without delay, even in its special use in the sense of kill. *Facilitate* means to make easy to do or overcome or surmount, to render less difficult, as when you speak of facilitating entrance to a drive or a garage by widening the gateway or the doorway. *Further* similarly means to cause to move forward but with no particular reference to speed; it is, in this company, the Anglo-Saxon equivalent of Latin *promote* but it implies something of step-by-step steadiness or gradualness which connotes sureness rather than mere movement or periodicity. It is weaker and less colorful than *urge* which suggests earnestness and pressure in causing to move forward. *Drive*, in this association, is stronger than either *further* or *urge*, suggesting, as it does, the use of physical force if need be. You further your boy's advantages by sending him to college after he is graduated from high school; you urge him to make the most of his advantages; you drive him in his work in order that he may take prizes and win honors.

In his ACCEPTANCE of the new truck which the British employees had presented to the firm, he said that he regretted that the word lorry had not yet found ACCEPTATION in the United States.

Both of these words are used to denote the state or condition of being accepted or taken or approved. But *acceptance* pertains to the act of accepting anything, and *acceptation* is curiously confined to the use here illustrated, namely, to receiving or adapting a word or a phrase. You say that someone's speech of acceptance was a happy one, that the word *quixling* received quick acceptance into English. These terms were once synonymous but the distinction here noted is now generally observed. *Reception* means admitting into, usually as result of being offered or presented, but it customarily denotes somewhat less of the spirit of grace and courtesy conveyed by *acceptance*. This word also pertains to the act of receiving guests as well as to the recording of sound, as by radio or in an auditorium. *Sanction* derivatively carries the idea of sacredness or inviolability, but this meaning has for the most part been lost except when the word is used in sacred or religious associations. It is now used chiefly to denote that kind of endorse-

ment or approbation that permits or authorizes, and that assumes responsibility for maintenance or promotion or for bringing to pass. The word *lorry*, for example, has not found acceptance in the United States, but it has won the approval of certain educators; manufacturers have given it endorsement by using it in their sales literature; the lexicographers, however, do not give it sanction in their reprints; its reception into general use has thus been delayed.

After he had ACCOMPANIED his parents to the field he ESCORTED the visiting dignitaries to their reserved seats in the grandstand.

Accompany still has in it the derivative idea of companion, and thus connotes, or should do so, agreeableness and geniality and equality. You are accompanied *by* someone or others, *with* someone or others or something, *to* somewhere; you go *in company with* someone or others or something, and you may accompany or be accompanied *for* a certain reason. *Escort* suggests "to lead out correctly"; it denotes accompanying helpfully and authoritatively and protectively. It contains the idea of guard and guide, and may connote assignment or courtesy, or honor, as when you speak of escorting your fiancée to the theater, or say that the liner bearing someone of importance was escorted up the bay by battle cruisers. *Attend* suggests even yet a little of the idea of inferior or subordinate, as when you speak of those who attended the bride, or of the aides or attachés who attended the ambassador to the palace. But the word has expanded in meaning in present-day use so that it is to a large degree, except in special social and diplomatic applications, synonymous with *accompany* and *escort*. All three words are more or less interchangeable in general expression, the idea of going along with others (another) being the basic meaning of each. Strictly, however, whom you accompany you like to be with (belong with) for the sake of his company; whom you escort you defend and protect and honor or show gallantry toward; whom you attend you look out for by arrangement, take care of, serve in official capacity. *Usher* is ultimately Latin *ostium*, door or doorkeeper; as verb in this company it is often loosely used in the sense of escort or attend, but it may be partly antonymous with the latter, inasmuch as it also denotes to go before, to serve as forerunner, or to introduce. You are ushered to your seat in a theater, through a suite of rooms, from a courtroom. And you may be said to usher a young lady to a dance or to usher your house guests to the dining room. Again, the three words may be used together in different forms; you may be ushered by a uniformed escort, attended by an obliging usher, escorted to a seat on the platform by either an usher or an attendant. *Chaperon* (*chaperone*) is cognate with *chapel* and *chaplet* and *chaplain* and *cap*, and with French *chapeau*; derivatively it means hood or hooded cloak. It has come a long way to its present figurative use as meaning a woman, especially a married woman, who accompanies a younger unmarried woman in public as guide and protector as well as for the sake of propriety. *Conduct*, in this company, has in it the idea of leadership, and thus of service and guidance and (implied) protection and supervision. Like *accompany* and *attend* it may denote the impersonal and pertain to things and conditions as well as to persons; you speak of conducting elec-

tricity or heat over an area, of a journey that was accompanied or attended by many narrow escapes. *Convoy* is French *convoyer*, and is the same word as *convey* (Latin *con*, with, and *via*, way). But it has come to be less generic than *convey*, and to denote escort on a large or special or important scale and, perhaps, in an elaborate manner. You speak of a merchant ship as being convoyed by a man-of-war through enemy waters, or of conveying a vehicle—train, ship, car—loaded with valuable property. Though customarily used to mean convey under special circumstance, and usually by extraordinary means, it not uncommonly implies protection from lurking danger or conditions that require particular vigilance, and it may suggest parade or pageantry.

As I was about to ACCOST him a group of youngsters APPROACHED him uproariously and APPEALED to him for his autograph.

Accost means to make the first overture by way of picking up acquaintance, to speak without introduction, with either good or bad intentions. A beggar accosts you for money; a flirtatious man may accost a lady; you accost a passer-by to inquire a direction. *Approach*, in this company, may be a close equivalent of *accost*; however, it implies to come near to as from a little distance or making access to. The one word derivatively means side by side—to “rib to”; the other to “come near to.” *Appeal* denotes apply to in an urgent, perhaps coaxing, manner, to make strong application to. *Address* suggests greater formality and importance than *accost*, but it is frequently used almost synonymously with both *accost* and *appeal*. But *accost* may indicate spur-of-the-moment oral remark that is brief and pointed and very often interrogative, whereas both *appeal* and *address* may be made in writing and at some distance. Anglo-Saxon *greet* is virtually the equivalent of Latin *salute*, but it implies somewhat greater warmth and friendliness, informality, old-fashioned heart-to-heart welcome, and it is correctly used of both individuals and groups. You say that the whole town was at the station to greet the returning boys. *Welcome* is also correct in this connection though it conveys somewhat greater and more enduring hospitality. *Salute* in general usage is to greet, perhaps to welcome, to recognize or “pass the time of day”; but in its many special uses it implies formality and ceremony and conventionality of custom, as when a soldier salutes his superior officer, or when a visiting dignitary is saluted by gunfire. To salute may thus be to greet in some special or prescribed manner; to *hail* is to greet robustly and loudly and heartily, and thus to wish good health (derivatively *hail* and *hale* are the same term meaning sound health or vigor: German *heil*—come off sound and well, equivalent to God save the king—is cognate). Anglo-Saxon *woo* and Latin *court* both suggest the exercise of compliment and flattery and allurement in order to win a person over. Both words are used of love-making, but *woo* is the more general in this sense, and the less formal. The swain woos the lassie; the prince courts the princess, or pays court to the princess. You speak of courting favor, not wooing favor, with your king, of wooing the affections of your thoroughbred pony. You court an opportunity for an interview with a bigwig; you woo a child to obedience. But in the sense of entreat solicitously or invite earnestly or seek favor assiduously, the two words are very often used interchangeably.

He ACCUMULATED a great deal of money as the years went by, and COLLECTED much property, both personal and real, under his good name.

Accumulate applies for the most part to the piling or heaping or getting anything progressively or continuously; it emphasizes rather the method and the process than the resultant store or hoard. This latter is better represented by *amass* which derivatively indicates to lump or bulk, and which suggests the idea of issue or consequence. You say of someone that he bought farm after farm until at his death he had amassed a million acres, the income from which goes on accumulating. *Amass* pertains more to established wealth; *accumulate*, to the income therefrom. *Collect*, even in relation to money and possessions, conveys the idea of ordered and purposive selection and reserve and abundance. You collect a number of adjacent parcels of land in order to make one large tract, or you collect gilt-edged stocks and bonds from which income will accumulate. *Gather* is promiscuous in its connotations; it is the Anglo-Saxon equivalent of Latin *collect*, and it pertains to all things regardless of values. You gather leaves or rubbish, people or puppies, chips or children; but you collect antiques and books and merchandise in general. To *gather* implies tidiness and necessity and comfort; to *collect*, choice and election and design. *Hoard* means to lay up a stock or treasure, to overstock; it implies static pile or heap, perhaps secretly or fearsomely made. Concealment is suggested by the word, and sometimes also miserliness. It is closer to *amass* than to the other words here treated. Titles, deeds, securities, and the like, may prove on a man's death that he amassed a fortune; thousands of dollars in coin and paper hidden here and there in and about his house, prove that he hoarded a great deal of money. *Obtain* conveys the idea of effort made or difficulty overcome; if you say that a person has obtained much money you mean that he has accumulated or amassed it by hard work and, perhaps, as result of cutthroat competition. If after all his effort and hard work he has his money safely and firmly in hand, he may be said to have *acquired* it, and it is justifiably regarded as his own. You obtain by exertion and patience; you acquire by caution and foresight.

Though his work is ACCURATE and is done with CONSUMMATE skill, his FINISHED product is nevertheless far from IDEAL.

Accurate has *care* in it (the second syllable is Latin *cura*. care); it is more specific than *correct* which means to "lead straight," to free from defect or error; it is less specific than *exact* which means "drive out," as of fault, and connotes strictness and rigor in regard to making a thing right. *Accurate* suggests more than customary care, especially in making work comply with standard or rule or truth. *Consummate* is Latin *summa*, sum, and intensive *con*; thus, to the highest degree or pertaining to that which is of the highest degree of quality or achievement and perfection. It presupposes accuracy and exactness and correctness, and it suggests *finished* which also implies perfection, with greater emphasis upon the idea of delicacy and exquisiteness in craftsmanship. *Consummate* applies more to the abstract; *finished*, to both the abstract and the concrete. A finished painting manifests consummate art. But in the introductory sentence *finished* is used in the

sense of bringing to an end, of completing as far as essential details are concerned and then of adding all such individual "last touches" as the craftsman considers necessary according to his lights. *Ideal* in strict usage pertains to that which stands in the mind and heart as exemplary; it is always conceived, rarely realized; but the word has come "down in the world," and is applied to whoever or whatever most nearly approximates our ideas of the perfection we seek. Inasmuch as our conceiving apparatus is itself imperfect, we are constantly compromising with the significations of this word, and we very often speak of a person or a thing—hopefully as it were—as representing the ideal when we are fully aware that, owing to the limitations of the flesh, we must ever be in pursuit of the ideal and never hope to find it. *Perfect* pertains to that which is of consummate merit and excellence, and which would be impaired were one jot or tittle to be added or subtracted. But a perfect thing is not necessarily ideal, nor does our conception of the ideal always presuppose perfection. You speak of a perfect piece of statuary (by which you may mean *finished*) indicating thereby that it is wrought with artistic faultlessness, but it may fall short of your conception of the ideal as suggested by the subject. *Ideal* suggests greater subjectivity; *perfect*, greater objectivity. You say that your God is perfect, but He may be neither perfect nor ideal from the point of view of one of an entirely different belief and sect, and who therefore applies the terms with different connotations to his God. Loosely, you speak of an ideal day by which you mean a day admirably suited to the carrying out of some plan or to your general well-being. When you speak of a perfect day, you mean—at least as far as conventional usage is concerned—a clear, cloudless, stimulating day. *Absolute* literally means free from imperfection or impurity or admixture or limitation, as when you speak of an absolute chemical; it is the adjective form of the verb *absolve*, to set free from (adulteration). Figuratively and philosophically this word is stronger than any of the foregoing, and may be said to "idealize the ideal" and "perfect perfection" in its connotations; in this connection it implies utterly independent of any such conditioning and relationship as can in the least hamper or retard. Absolute truth is instinctive or intuitive truth, and is thus unarguable; absolute holiness and happiness and love and wisdom are as unattainable as inconceivable, as far as mere man with all of his physical limitations is concerned. What is absolute exceeds all that is perfect and ideal and finished and consummate combined. This is why the word, capitalized, is made to stand for God.

He ACKNOWLEDGED his indebtedness to the Britannica, and ADMITTED the motive of his plagiarism to be jealousy of a fellow writer.

Acknowledge is "to make a clean breast," for relief of conscience more than anything else. As a rule, what is acknowledged may be concealed. *Admit* is less sweeping and searching; it means merely the granting or conceding something without any connotation of subsequent interpretation or consequences. Literary theft denotes a fault to be acknowledged; the motive for such theft is a mistake to be admitted. *Confess* is in one sense much more serious than either, in another less so. As antonym of *deny*, it

pertains to what conscience labels as wrong, and it may be used religiously in connection with absolution from sin. But in thrown-in expressions, it is used lightly and without signification, as I confess that I like the movies. Anglo-Saxon *own* in this company is the equivalent of Latin *confess*; it is informal and personal, as She owns to forty. *Avow* is, derivatively, to recognize that a thing exists, and to do so at some risk or in the face of hostility. *Allow* and *grant* are almost exact synonyms, but *allow* implies a certain surrounding of conditions which must be respected, whereas *grant* is by no means so restricted but, rather, connotes voluntary. *Concede* connotes a certain degree of reluctance. You confess wrong, acknowledge right, avow convictions, own to a weakness, concede a point in debate, grant a wish.

As result of the expensive ACOUSTICAL equipment that has just been installed, their voices were quite AUDIBLE to me, even though I sat in the last row.

Acoustical and *acoustic* are in some respects equivalents. But the former pertains primarily to whatever has to do with the mechanics; the latter with the effects. You speak of an acoustical expert, meaning one skilled in sound engineering; you speak of acoustic properties, meaning the conditions existing in a room (especially a place of assemblage) that make sound easily heard and understood, or otherwise. You also use *acoustic* in reference to the sound itself, as when you speak of the acoustic quality of your dominie's voice. The latter word is perhaps more commonly used as a noun, plural in form but singular in construction, covering both meanings, as The acoustics of this hall could be improved and The acoustics was so bad that I could not hear a word. *Audible* means capable of being heard, clearly perceptible to the sense of hearing. *Auditory* pertains to the hearing sense also, as well as to the organs of hearing; you speak of a person's auditory keenness and of the acute auditory sensitivity of a great musician. *Auditory* is also a noun meaning auditorium as well as the audience or assemblage in it. (*Auditorium* is that part of any assemblage hall designed for an audience; it is used primarily to denote a place where something—concert, lecture, play, sermon—is meant to be heard, but it has been extended in meaning to include such a place for beholding pantomime or spectacle or silent picture, and the like.) *Aural* also pertains to the sense of hearing; like the other terms in this paragraph it is based in Latin *auris*, ear. *Aural*, in construction and application, corresponds to *oral* (pertaining to the mouth), *nasal*, *visual*, *tactile*, *olfactory*, in their respective denotations; whatever bears upon the ear and hearing may be called *aural*. But the word emphasizes the physical in particular, and you speak of the aural cavities, of aural medicine, of aural treatment, of aural surgery. *Auricular* is formed on *auricle* which is a diminutive of Latin *auris* and which really means the external ear or "fin"; the old-fashioned ear trumpet was sometimes called an auricle. *Auricular* means ear shaped but it is used chiefly in connection with that which is received through the ear, as auricular message, auricular promise, auricular testimony. By figurative extension *auricular* may connote private or confidential. *Audile* is a hardly necessary coinage by psychologists to denote "the hearing image

in the mind" or having the power to form and hold a mental image of what is heard; thus, a person who has the power to recall the sound of Caruso's voice together with the associated memory of Caruso while singing, is said to have an audile sense. *Audile* may be an agent noun meaning the one who is possessed of this sensitive quality. Both *auditory* and *auditive* are frequently used by the layman in the sense of *audible*, as in auditory or auditive recall. *Auditive* is itself interchangeable with either *aural* or *auditory* in many uses; you speak of auditive (auditory, aural) attention and auditive (auditory, aural) nerve. *Audio* is a technical radio term used to denote any characteristics related to sound waves, and particularly to the devices that control and apply them in transmission and reception. *Audient* means hearing or listening to. *Auriculate* and *auriform*, like *auricular* in one of its uses, mean shaped like an ear.

He had ACQUAINTANCE *with many, FRIENDSHIP with few, COMPANIONSHIP with none.*

Acquaintance implies speaking terms, a person with whom you are on speaking terms, someone to whom you have been introduced; the word, considered as either concrete or abstract, suggests casualness by comparison with *friend* and *friendship* both of which may imply affection, intimacy, frequency of communication, or firm bond of feeling. You may have acquaintance with someone with whom you are not now on speaking terms, but once were; so also may you have a friend or a friendship that is made inactive by separation and distance. Though the term *acquaintanceship* is frequently used, and is a correct form, *acquaintance* itself is sufficient for all abstract uses, the suffix *ship* merely indicating and emphasizing condition. *Companionship* implies frequent or regular association; it covers acquaintance but does not necessarily imply friendship; it may belong somewhere between the two; it may be a manifestation of close friendship; it may be the result of chance or circumstance (Latin *cum*, with, *panis*, bread—one with whom you break bread). *Comity* denotes friendliness that grows out of congenial and courteous association; it is now used chiefly of groups rather than of individuals. Though you may correctly speak of the spirit of comity that exists between two persons, you are more likely to speak of the comity among nations or the comity existing between two rival concerns or organizations. The comity among a group of college students may lead to the formation of a fraternity. *Comradeship*, as well as companionship and friendship, is based upon comity, but it denotes rather more of mate or associate in an organization of some kind—union, benefit, political affiliation. Of late the word *comrade* has come into somewhat bad odor because of its use by members of radical or revolutionary parties (it is Spanish *camarada*, chamber fellow, which is Latin *camera*, closed in or vaulted chamber, and thus a secret place). *Good will* (goodwill) may be used in much the same sense as *comity* when it is applied to states and nations and organizations, to denote friendly and peaceful attitude. In business it means favorable opinion of the public as established by friendly relations, and it thus comes to connote prestige and good reputation as an abstract value over and above consideration of mere transaction and capitalization. "Good will toward men" means desire for the welfare of others, benevolence, charity,

kindness. *Fellowship*, in this company, suggests the idea of sympathetic bond as result of community of interest or experience or aim or taste, and the like; you speak of the right hand of fellowship as betokening a deep and sincere desire to be friendly. It, of course, presupposes acquaintance and friendship; it may involve companionship, and even comradeship without any of its unfavorable connotations. But a fellowship in a college is a foundation the income from which is extended to a student to enable him to pursue some line of study—it is the hand of fellowship in education. *Intimacy* denotes secret or confidential relationship; acquaintances are not intimate, but friends and companions and comrades and members of a fellowship may be. Indeed, the word takes on an unfavorable meaning in the eyes of the law very often when it is used as of persons who are merely acquainted, the phrase *terms of intimacy* being used by the courts to indicate improper sex association. Thus intimacy may verge upon *familiarity*, a term that only a little while ago meant merely informal and unrestrained and perhaps rough-and-ready behavior toward another. But now *familiarity* is almost always used, in this company, in an unfavorable sense, suggesting ill-mannered or ill-bred or unduly forward and free toward another or others. But aside from personal application *familiarity*, as with a route or a study or an article of legislation, means close knowledge of, whereas *acquaintance* in such connection indicates far less, very often nothing more than smattering.

The police took severe ACTION against all of those who had committed ACTS of violence on Hallowe'en.

Action pertains to process—a going-on or doing; *act*, to a brief and completed exercise of power. An action, as a rule, requires time or deliberation or considered development, and is very often the result of collective opinion and judgment. An act, on the other hand, is more likely to be individual and momentary, and may sometimes result from instinctive or intuitive feeling. To take a starving waif into your home in order to feed and comfort him, is an act of mercy; to set up a ward for the care and welfare of street waifs exclusively, is an action that will ultimately be of incalculable value to the community. You say that the action of sugar on acid fruits causes fermentation, that the kind act of a neighbor deserves gratitude. *Deed* is the Anglo-Saxon equivalent of Latin *act*, but there is a distinction between them now. A deed is regarded as a consummate or telling act, one that connotes a more or less distinguished result of an act or an action; it is the finished product of an important or, perhaps, impressive act. *Feat* implies skill and dexterity, especially in the physical sense, though you may speak of a feat of the mind as well as of a feat of strength. If it is a "lightning stroke" and is done perhaps in the spirit of show-off, it may be called a *stunt* (variant of *stint*). *Exploit* formerly applied to adventure, and still does; but any conspicuously heroic deed manifesting not only skill and physical power but alertness and quick thinking, may now be called an exploit. *Achievement* contains the idea of plodding and enduring, and the attainment of an end in the face of obstacles as result of persistence. *Accomplishment* (literally "a filling up") means bringing about through perse-

verance and, perhaps, expertness; the emphasis in this word is on the completing or finishing.

The ACTUAL cause of her suffering is now seen to be tuberculosis, and the family's concern can therefore be understood as REAL.

Actual pertains to that which becomes; it connotes that which emerges as fact through the stages, perhaps, of guesswork and supposition and pre-conceived notion. What is *real* exists in and of the thing itself; it connotes objective being, apart from name or appearance or pretense. *Actual* is Latin *actus*, act or motion; *real* is Latin *res*, thing. The essence of differentiation still resides in these two derivations. *Factual* is Latin *facere*, to do or make; *actual* and *factual* suggest *developed*; *real* suggests *established*. *Sure* and *certain* are likewise almost exact synonyms; the one is Latin *securus*, secure, and the other Latin *certus*, decided. Strictly used *certain* should presuppose definite basis, whereas *sure* notes merely the fact of assurance. *Certain* is therefore stronger than *sure*, what you are certain of being founded upon knowledge and belief and experience; what you are sure of, upon feeling or hearsay or absence of doubt. What is known and acknowledged is certain; what is to be relied or depended upon is sure. That is *secure* (*se*, without, and *cura*, care) which is safe, as result of foresight and precaution, as a rule. That is *safe* which is in itself protected by virtue of its composition. You make a flooring secure against cave-in by underneath props; you make it safe by building it upon solid rock. *Positive* is absolute, downright, admittedly doubtless and certain, and, thus, not requiring proof of any kind. By token of its definition, however, this word has taken on the unfavorable connotation of arbitrary or dogmatic or overconfident, and it is thus sometimes a two-way word. *Confident* means merely hopeful or expectant, and suggests more of the emotion than of the mind. What you are positive of you have proof of; what you are confident of you have hope and faith in, based perhaps upon experience and justified in belief.

ACTUATED by the highest principles, he INFLUENCED many of his friends to invest in the venture.

You are actuated from within, as by a motive or a desire or a belief; you are influenced from without, by external or objective agency. *Actuate* pertains to the inner mental and moral make-up under subjective urge; you are actuated by kindness when you help another, and the gambler is actuated by desire for money. *Influence* implies agent or agency working upon someone or something; you are influenced by another's opinion, and the weather influences you to change your clothing. It is the broader, more general term, and is often loosely used as if synonymous with both *actuate* and *activate*. The former, however, does not pertain to the inanimate, inasmuch as it presupposes mind and feeling to prompt to action. *Activate* means to make active or render capable of reaction; it also implies external agency or pressure or stimulus, and is used of both the animate and the inanimate; your friend's unparalleled industry activates you for greater effort, or you activate a certain solution with a predominant flavor or a substance with radioactivity. *Impel* means to force forward from within, perhaps so spontaneously as to

result in almost unconscious action. *Compel* implies driving or pushing or forcing from without. *Urge* denotes the exercising of compelling pressure which may or may not result in complete compulsion or absolute influencing. *Drive* here suggests a kind of compromise between *impel* and *compel*; you may be driven from without or from within. You say that circumstance compelled his resignation, that you feel impelled to offer him another job, that you are driven by your own judgment and by the man's record to an exasperating hesitation and delay, that his many friends are urging you to help him in some way at least. You are finally *prompted* to action by a neighbor's story which *stirs* your emotions. *Prompt*, in this company, has the meaning of rouse or stimulate, *stir* that of awaken, both implying external force or influence. *Move* is the mother word meaning, in this company, to beget or kindle or provoke action of some kind through means other than physical. These various terms represent transferred or figurative uses of *move* based upon emotional and psychological applications. The physical or literal meaning of the word—to change position or place, or to cause to do so—is of course fundamental to these derivative connotations.

Though he was possessed of enviable business ACUMEN, he was strangely lacking in DISCERNMENT regarding people.

Acumen is Latin *acuere*, sharpen; it implies astuteness and keenness and quickness of perception, "sharp on the lookout and the take-up." *Discernment* by comparison is a "quieter" and "slower" term; it denotes a lesser degree of acumen, and implies accuracy rather as result of study and experience than of native quality. It is thus more general than *acumen*, and less subjective. You say of an employer that he lacks discernment in judging employees, that he lacks acumen in dealing with competitors. *Discrimination* suggests distinctions and differentials, and the power to select and, thus, to reject rightly and profitably. It is cognate with *discern*, and the two words are sometimes used interchangeably. But the discerning person can quickly tell good from bad in any connection; the discriminating one can analyze in such manner as to make distinctions between them, and discard the latter. Discernment is fine perception in understanding; discrimination, fine faculty for separating chaff from wheat. The discerning employer judges his employees accurately; the discriminating one assigns them to the jobs they can best do. *Shrewdness* means ability and sharpness and hardheadedness in practical affairs; it is in many denotations the Anglo-Saxon equivalent of *acumen*, but it is the homelier and more common term. The word *shrewd* was formerly *shrewed*, from *shrew* (Anglo-Saxon *screawa*, a mouselike mammal supposedly venomous; it later came to mean a brawling, scolding woman, and for some centuries had the meaning of evil, bad, dangerous, vixenish. Needless to say, these meanings are now archaic). *Astuteness* often carries the idea of craftiness or cunning or diplomacy (Latin *astutus* means length, and the colloquial term *longheaded* reflects something of the original meaning of *astute*); it always suggests a self-protective attitude based upon clear thinking and tactful dealing, but it is very often simply a synonym for clearheadedness or shrewdness. *Sagacity* once pertained to lower animals with particular reference to their instinctive qualities of discernment and keenness in running down prey; it now

means wisdom and soundness of judgment on the part of men, especially in the management of affairs and in arriving at judicial decisions. *Insight* naturally means ability to look into, to "get inside" of a person or a condition (transaction or negotiation), and thus to understand both intellectually and emotionally. *Acumen* may be said to be to *insight* what *sagacity* is to *shrewdness*. You speak of the acumen of a monopolist, the discernment of a politician, the discrimination of a couturier, the shrewdness of a gambler, the astuteness of a statesman, the sagacity of a successful financier, the insight of a philosopher. But general transposition of the terms here applied would work no very serious damage to meaning.

Though his qualifications are ADEQUATE he does not seem to be COMPETENT to do the work.

The original sentence had *sufficient* for *adequate*, and *able* for *competent*. *Adequate* means equal to some occasion or requirement; *sufficient*, entirely meeting some required end. Both are Latin words, the former meaning derivatively to make equal; the latter, to put under or substitute for. *Able* means having the power to do; *competent* adds to this the idea of fitness and suitability. The latter pertains to both instinctive and acquired powers, whereas *able* (like *capable*) denotes general ability not so much in the acquired as in the inherited or native sense. A person may have abundance of qualifications for a position and yet be unable to fill it satisfactorily because he cannot adapt himself to its requirements. A teacher may have all the certification required, or more, and may have won it with high standing, yet she may be by disposition and temperament quite incompetent to fill a teaching position. *Enough* is the Anglo-Saxon equivalent of Latin *sufficient*; the one usually follows its noun, the other precedes.

The papers that had been ADDUCED in evidence proved beyond peradventure that what the defendant had time and again ALLEGED was true.

Adduce means to lead to, as by way of proof or illustration, to cite in substantiation of. As generally used *adduce* is subsidiary to or dependent upon a major term such as allege or assert or aver or state; whatever is adduced is offered to bear out or substantiate whatever has been alleged or asserted. *Allege* is to declare with firm conviction that something is a fact, but the word implies not definite assurance or proof but willingness to undertake proving. What is alleged is open, however, to reasonable doubt and justifiable question, the person making an allegation being willing to be proved wrong though convinced that he is right. *Assert* is stronger and less respectful; it is likely to suggest the reiterative and insistent and even aggressive as result of obstacle or opposition. *Aver* (Latin *ad*, to, *verus*, true) implies that what is declared is based upon truth, that what is averred is positively known to be factual. *Affirm* is equivalent to *aver* but is used more formally, as when one takes oath as a witness in a court procedure. *Aver* is passing, and *affirm* is being narrowed more and more to legal phraseology (though its antonym *deny* is not). But all of these terms are more or less colored by legal procedure, though all are used in general expression too. *Claim* has its particular legal uses, as in to claim right or title to; in general use it connotes asking, demanding, seeking, requiring, or their equivalents,

not asserting or stating. You say that you claim a piece of property by right or inheritance, not that you claim somebody as a friend or that you claim last winter is the coldest ever recorded. You assert your right to vote, and you can adduce birth and residential papers to prove that right. You allege that the signature on a certain paper is Mr. Soandso's, averring that the same signature appears at the end of a letter in your possession. You affirm with your hand on the Bible as you take the witness chair that to the best of your knowledge and belief both signatures are Mr. Soandso's. Your testimony is *maintained*—held to, supported, corroborated—by other witnesses some of whom are handwriting experts. To *maintain* is to sustain or persevere in support of.

The dough ADHERED to her hands annoyingly but she had the satisfaction of seeing the ingredients in her mixing bowl COHERE as the recipe said they should.

Adhere means to stick to, as of one surface with another, each keeping its own character separately and distinctly without any permeation of substance. *Cohere* implies some degree, often a large degree, of union or merging of elements so that they form a mixed but unified whole. *Stick* is the popular colloquial term for adhere; *mix*, for cohere. *Cling* does not suggest stickiness necessarily, though it may do so; what adheres or sticks, clings; but not all that clings, sticks. You cling to the branch of a tree until a ladder can be brought, icicles cling to the eaves, and a wet glove clings to the hand. *Cleave* in this company means to stick or hold fast, mainly in the figurative sense of remaining faithful (its derivative signification). But it may be used literally on occasion with this meaning, connoting the same insistent quality that it has in its more common antonymous usage of pierce or divide sharply and forcibly. *To* or *together* usually follows it when it has the former meaning; *apart* or *from* or *asunder*, when it has the latter. *Cling* conveys somewhat more of the idea of holding by causing shrinkage, as a climbing vine (the word may be cognate with *clinch*); *cleave*, that of a plastic or glutinous surface. All five of these words are as widely applied in figurative use as in literal. A man, for example, may be said to adhere firmly to his principles. The various parts of a composition may be said to cohere or not to cohere (the noun *coherence* is used almost exclusively in connection with rhetoric and composition). One sticks to family and friends, to his opinions and hopes, to his job and his daily routine. We cling to what we feel to be right, and *cleave* to family traditions. But in all such uses these words (with the possible exception of *cohere*) are frequently interchangeably used with little if any damage done to precision and appropriateness. You do not say, however, that Tabby adheres to her kittens, that the ivy cleaves to the stone wall, that the stamp clings to the envelope, that the mud coheres to the wheel of the automobile, or that the ingredients of a cake stick together.

He has ADMINISTERED the affairs of the organization expertly since those necessary changes were EFFECTED.

Administer means, as the last three syllables indicate, to give attention or render service to in the sense of conducting or carrying out rather than

in that of originating; you administer a rule or a regulation or a law by managing its application in a given case or cases; your power of administration comes not from yourself but from the rule or law and, thus, from those who made it. An *administrator* is a manager or a superintendent; the word implies the idea of trusteeship, either temporary or permanent. *Administer* has, however, come to be used in the general sense of give or dispense or measure or inflict, as when you speak of administering a reproof or administering treatment, and the like. *Effect* means bring about or make a change, usually as result of industry and study and forcefulness on the part of him or of those causing or achieving it, and often in the face of opposition or obstruction. It is used not only of things, as in the prefatory sentence, but of persons also, as when you say that the officer has effected a modification of your plans. *Execute* is more comprehensive than *administer*; it implies over-all management or superintendence, from initial action to final, in carrying a rule or a law through to its ultimate operation, and thus denotes fulfillment of purpose. As president of your club you are under obligation to execute its rules and regulations, but you and your associate officers may find such difficulty in administering them that repeal or revision is indicated. You say of someone that he administers his office most efficiently, but that he executes the rules of the firm very badly. When the judge passes sentence upon you he tells you what the law is and how it applies in your particular case; that is, he administers the law. When the officers come to take you away, they execute the law. (The ultimate action in legal connections may be to execute an offender in the sense of putting him to death.) Like *administer*, *execute* is used loosely with many other meanings, such as to complete, to accomplish, to perform, to produce. The agent noun *executioner* means one who puts to death under legal sanction of the law. The agent noun *executive* means an official person or group of persons charged with the administration of a business or an institution or a government. The agent noun *executor* is used for the most part with the special meaning of one who administers an estate, though it may be applied to anyone who performs in any sense. You may execute your own will, that is, you may write it yourself; you may (more likely) have a lawyer execute it for you after you tell him what provisions are to be made. You name an executor (or executors) in that will whose business it is to see to it that its terms are observed to the letter through an administrator (or administrators) who attend to the technical legal transactions and manage the business details of the settlement of the estate. Though *execute* and *administer*, like *executive* and *administrator*, are frequently used interchangeably, the foregoing distinctions between them are still observed by the best writers and speakers. (The feminine forms *executrix* and *administratrix* are now passing except in legal forms.) *Enforce* is for the most part synonymous with *execute*; it is the simpler and more homely term, is used of more general affairs, and usually indicates personal attention to a greater degree. *Fulfill* means to bring to pass or perform entirely, to make good or carry out completely; it is too frequently used, however, in the sense of *meet* or *keep* or *effect* or *fill*, especially when these words are used with their simplest denotations. You meet expectations; you keep an appointment; you effect desired ends; you fill an order. *Fulfill* does not represent the best usage in

these uses. Its composition perhaps conveys best its specific meaning, namely, fill full; thus, you say that an executive does not fulfill his promise, meaning that he does not fully fill the position as his qualifications seemed to indicate that he could; you say that an ailing heart cannot fulfill its functions, or that a lad fulfilled his position on a team and had athletic ability to spare. This same idea of completeness applies also in the reflexive uses of *fulfill*; if you say of someone that he fulfilled himself in the execution of a certain mission, you mean that he saw himself and his ambition entirely realized, perhaps beyond his fondest hopes. *Perform* in much usage means simply do or make or effect or undertake; it more generally applies, however, to protracted acts and processes and may frequently connote the extraordinary and unusual. He who performs in a highly exceptional manner, may be said to *execute*. You perform an athletic feat when you dive from a high springboard to the water below; you execute an athletic feat when in making such dive you do (or make or perform) a triple somersault.

Removing his hat he said that he ADMIRED these vast stretches of Arizona desert and ADORED the omnipotence of God as revealed in it.

Derivatively *admire* means to wonder at or to be astonished at, and it was originally used strictly with such meaning. Today it is broadened in usage to denote to be pleased with, to approve, to like, to look up to, to see superiority in. *Adore* is stronger; the second syllable means speak or pray, and originally contained the idea of admiration to such degree as to impel to speaking and praying to. It still pertains to religious worship in some uses, and in general usage implies deep and fervent affection and devotion. But *adore* and the adjective *adorable* have both to some extent been "leveled" almost, if not quite, to the colloquial, perhaps slang, sphere of expression, so that the sweet girl graduate may adore—find adorable—everything from bonbons to bull fighters. Both words are now best used in relationships such as are indicated in the introductory sentence, the one to indicate a "highly substantial" delight or pleasure in person, place, phenomenon, or thing; the other, a reverent recognition of an influence or a power or a kind of radiation that is somehow unaccountable in the impression it makes. You may admire beauty of whatever kind and wherever found; you may adore that which you respect and honor and revere. You do not adore Maud's new dress, but you may admire it. You do not say that you admire Niagara Falls but that you adore it as a manifestation of the majestic handiwork of God. You admire a person and adore a ceremony; you admire the horseman who leads a parade; you adore the services of canonization in the cathedral. *Worship*, in this connection, implies homage and reverence to whoever or whatever is believed worthy and fit to be exalted, and thus of more than merely human stature and significance. Formally used it may presuppose ritual or ceremonial, and it suggests collective attitude more often than individual. But in much present usage the word is made an emphatic substitute for *admire* and *adore* very often (or as noun for *admiration* and *adoration*). Anglo-Saxon *weorth* means worth, and this is the first syllable of *worship*; the second syllable is Anglo-Saxon *scipe*, translated *ship* indeed, but it is a suffix signifying condition or quality of whatever is indicated

by that to which it is affixed. *Worship, friendship, lordship, scholarship,* and the like, are thus not compound words, as often popularly supposed. *Idolize* means to love or worship or venerate to excess, so much indeed that you have the image of the object of your love always pictured before your mind; in the old days you would have had that image made of wood or stone or metal in order always to see it and be with it, and you would rightly have been called an idolator. The word is used today to denote doting or loving foolishly and abjectly—and there are still those no doubt who practice a kind of idolatry by way of carrying photographs and tokens, and the like. You may worship the very ground that somebody walks on, and still be rational and controlled. If you idolize somebody, you have very likely lost a little of your mind or heart, or both, and—what is worse—are by way of utterly spoiling the object you worship.

ADMISSION to membership in the drama club was freely granted him but ADMITTANCE to the most important theatrical performance was denied him.

Admission has come to mean permission to enter as result of position, rights, privileges, favor, and the like. *Admittance* is more literal; it means the act of entering or being allowed to enter. Both words pertain to place but *admission* means much more. You may pay the price of admission at the box office, but admittance may be refused you at the gate. You may pay your admission fee for membership in an organization, and by consent of the members be accepted as one of them, but you may be refused admittance to one or more of their functions. On the other hand, you may be refused admission to membership but be granted admittance to one or more of their functions. You speak of the price and the terms of admission, and of the place and time of admittance. *Entrance* is a general term meaning ingress or a going-into from without; it may be merely the passing through an opening or, more likely, the compliance with certain requirements before such passing is permitted. Entrance may be made as result of physical struggle or force; admission and admittance may not be. Entrance may, again, be surreptitiously made; admission and admittance may not be, inasmuch as they always imply prearranged or indirect consent. Entrance also pertains to larger and more formal acts, such, for instance, as making an entrance or entrance upon the practice of law. *Entry* has expanded in usage to cover many of the meanings of *entrance*, but it is less comprehensive and is preferably confined to the place of entrance or to the entering of an item into a record or to one entered in a contest; it likewise has technical meanings in law and in commerce. You speak of a star's entrance and of the entry of an exhibitor's name. The French *entrée* is used chiefly and correctly of cuisine, though it is occasionally affected as a synonym for both entrance and entry.

I heeded his ADMONITION to the letter, and as a consequence there was neither REPROOF nor REPRIMAND when I finished the job.

Admonition is forewarning, paternal counsel, advice administered on the theory that an ounce of prevention is worth a pound of cure. *Reproof* is

blame or censure made face to face by one privileged to take another to task for error consciously or unconsciously made. *Reprimand* presupposes authoritative censure; that is, reproof made by a superior in a formal or official way to one in a subordinate position; it is stronger and more serious than either *admonition* or *reproof*. *Rebuke* suggests brevity and sharpness; its derivative idea of beating or repressing is still retained to a degree. Hastiness or brazenness or forwardness evokes rebuke; indifference or carelessness or incompetence evokes reproof and reprimand; youth and inexperience evoke admonition. *Rebuke* and *reproof* are administered during or after an action; *reprimand*, only after it. *Chiding* and *upbraiding* are indicative of intensified rebuke, the latter the more violent of the two; the former the more personal and admonitory. *Reprehension* derivatively means check or seize or lay hold of again, and this meaning still holds, with the added idea of intention to quell whatever is going wrong, or to correct what has gone wrong; reprehension is usually more amiable than emphatic, and thus less effective with many people than reproof or rebuke. *Animadversion* is a reproachful or acid remark or comment inspired frequently by a feeling of condescension or superiority; *nagging* ("gnawing at") may very often be but a succession of animadversions. *Criticism* has in most usage unfortunately been warped into unfavorable connotations. As a matter of fact the word means the expression of favorable opinion or judgment as well as that of unfavorable; it may imply superiority on the part of the critic according as he is or is not accepted through experience and achievement as an authority on the subject of his criticism. But criticism is for the most part little more than one person's opinion, good or bad. It may include the idea of *review* insofar as the latter is regarded as necessary for justification of comment. *Review*, however, is expository, the explanation of a work with or without evaluation. *Criticism* implies the more intensive consideration. Latin *objurgation* is high sounding and affected for Old Norse *scolding*, and is now happily falling out of use; both words once contained the idea of ribaldry and brawling very close to the vituperative and abusive and foul expression that derives its name *billingsgate* from the notorious London fish market or, ultimately, from the city gate by which early morning marketers entered the city.

Our present wishful speculation about Mars can but ADUMBRATE what we should like to SUGGEST as possibility and SIGNIFY as probability.

Adumbrate is Latin *umbra*, shade, and *ad*, to; as used in English today the word means to indicate faintly, to represent in outline or sketchily, to disclose darkly or shadedly. When you *adumbrate* you suggest vaguely or intimate theoretically for the reason that you are speaking about the unknowables and the intangibles. Those who enclose contemporary documents in a cornerstone can entertain in their minds nothing but *adumbrations* about the future significance of such papers. *Suggest* is used of that which is more concrete and tangible, which has a sufficient basis to justify a tentative deduction at least. When you suggest anything you are very likely led to do so as result of "associative inference" or of some direct or indirect token.

Darkening skies accompanied by distant thunder suggest to you a gust or rain-fall, or both; to a highly wrought person—to an astrophobe perhaps—they may adumbrate cosmic dissolution. *Adumbrate* can never be certain, can never disclose all that it would like; *suggest* may often be too certain (a storm may easily shift) and may thus disclose more than it should—or really can. *Signify* has sign in it—"to make or give a sign"; it carries the idea of tokening or emblemizing as between one thing and another or between an impression or a conception and an inference or a conclusion. To signify is to denote less guardedly and less indirectly than to suggest, to speak or act with greater confidence and assurance than to suggest. Lavish spending, luxurious living, magnificent turnout may suggest wealth, but they do not at all necessarily signify culture. *Prefigure* means to image beforehand, to represent or typify prophetically or in advance; it connotes concreteness and assurance on the basis of antecedent probability and thus by means of similarity and similitude, example and precept. The word nearly always presupposes precedential justification; *shadow forth* and *foreshadow* may or may not do this, both pertaining primarily to that which is considered likely as result of shadow thrown before. But the three terms are used interchangeably, and as a rule with no harm done.

ADVANCEMENT *will come as* PROGRESS *continues*.

Both of these terms mean movement forward, a going ahead. But *progress* more particularly emphasizes the action; *advancement*, the result or the point reached as a consequence of action. The one implies gradual and steady moving ahead with less of pause or stoppage and with no suggestion of looking backward. The other always harks back to some starting point by way of comparison. You say that your son has made progress in his studies but that his advancement to a higher grade is not yet assured. *Progress* and *progression* and *progressiveness* all suggest taking the stairs step by step; *advancement* and *advance* may suggest stopping on certain steps to look both backward and forward in order to estimate progress made and to be made. Both words are commonly used favorably; unfavorable usage would constitute contradiction in terminology in a way. Still, Fagin's apprentices did make progress in crime and "enjoyed" advancement to major undertakings. But this is precious. What progresses and advances does not go backward or downward, inasmuch as its object is success to some degree or other. Success is the favorable or prosperous or satisfactory outcome of an adventure. If it pertains to merely material advancement, it may thus be called *acquisition*; if to increase of mental equipment and personal resourcefulness as result of progress in application, it is called *acquirement*. *Attainment* means achievement of any purposed end or goal deliberately set for intellectual acquirement; the word pertains not so much to the material as to the abstract, to mind and character and emotion rather than to the merely external. *Efficiency* is that which operates to produce a desired effect; it is capability or competence brought to bear through practical activity. *Proficiency* is all of this, and to spare; it implies expertness and unusual skill and efficiency plus. The efficient worker will find a job and

keep it; he may progress in it and be rewarded with advancement. The proficient worker will win success more quickly, whether in the job itself or in special or individual efforts "on the side." *Promotion* likewise means a moving forward, but in relation to advancement it pertains more particularly to the mechanical steps taken to fix advancement or make it authoritative. It also means encouragement, furthering, forwarding, quickening, pushing, as when you speak of the promotion of a certain commodity or product on the market, meaning effort to increase demand for it. This use of the word is to some extent special to commercial expression.

He AFFECTS severity in the classroom by ASSUMING cap and gown, SIMULATING a frown and a deep voice, and PRETENDING that he is a dictator.

Affect means to make display of or to take on for the sake of impressing with unpossessed characteristic, as Willie's affecting to misunderstand his mother when she tells him to keep out of the pantry. You affect an attitude or an emotion or an understanding (misunderstanding) for an ulterior motive or result—for an effect. An affectation may have the desired effect, or it may not have; a teacher may find that an affected severity will effect discipline (*affect* is for the most part verb only; *effect*, both noun and verb). *Assume* is to "take by or under"; that is, to adopt or undertake voluntarily. It may be used either favorably or unfavorably, and may pertain to either the abstract or the concrete. In regard to make-up, you may assume the character of a hunchback; in regard to conduct, you may assume a power that you have or have not a right to assume. If you assume an obligation for someone, you may be a philanthropist; if you assume title to a property that you have no right to, you may be a usurper. *Simulate* also implies change of real appearance for false, but it conveys somewhat more of the idea of acting than do the other terms here; however, it is frequently used interchangeably with *assume* in this company. *Pretend* is the generic or covering term; it means apparent and, oftentimes, transparent showing of falsity or deceit. In pretending that he is too ill to go to school Willie affects a long face, assumes a lack of appetite, simulates a fainting spell. *Postulate* is more or less special to science—logic, psychology, mathematics; to postulate in argument is to take for granted, and thus to assume as basic. In order to argue for immortality it is necessary that you *postulate* a soul; that is, you must assume the existence of a soul as a basic truth. It is, of course, similarly necessary to postulate the existence of a soul on the negative—the "against"—side of the argument. What you *arrogate* to yourself you take brazenly and presumptuously; what you *arrogate* to another you ascribe to him irresponsibly, perhaps flippantly, without investigation or authority. What you *usurp* you take perforce or seize as result of power rather than of right.

Neither through AFFINITY nor through CONSANGUINITY^v can he make any just claim upon this estate.

Affinity, in this connection, pertains to relationship other than that of blood, such as close friendship or marriage or adoption; it implies platonic or aesthetic attraction between two persons or even among many having

common tastes and interests. Such attraction may, of course, exist among or between relatives, but the word as a rule emphasizes opposition to ties of blood. In a broader sense it signifies similarity and consequent attraction in physical make-up, such as physiological affinity, chemical affinity (*chemism*), organic affinity, linguistic affinity (as between Latin and English). Outright adoption and common-law marriage are now legally recognizable affinities. In general usage, however, the word denotes merely a kinship of disposition sourced in similar natural tastes and agreements. *Consanguinity* means blood relation. *Kinship*, *kindred*, *relationship* cover both *affinity* and *consanguinity*, but these three words are used in variously broadened ways to mean anything from close ties of blood to general association. *Kinship* and *kindred* connote somewhat closer ties, as a rule, than *relationship*. *Kinship* suggests blood or marital relationship, but in extended usage it may be used to indicate closeness and congeniality in regard to emotional and intellectual interests, and may thus be the Anglo-Saxon equivalent of Latin *affinity*. *Kindred* has much the same meaning and use; it is Anglo-Saxon for family state, but it, too, by extension may signify congenial and sympathetic and "nearness." *Kindred* is adjective as well as noun; *kinship*, noun only. You say that kinship should imply kindred characteristics to a degree. Mere association may be called relationship, as business and social relationships. *Kin* is *kind*, as in *mankind* and is still correctly used in the generic sense to denote racial or species relationship. *Kindred* is more comprehensive and collective including all who are genealogically traceable in relationship, but *kin* and *kinsman* and *kindred* are loosely used to denote not only close or primary blood relationships, but secondary and remote ones as well, as in *next of kin* and *friends and kindred*, both expressions of provincial and even wider use. The old expression *kith and kin* formerly meant friends and kindred. *Kith*, originally *native*, is now archaic except in this phrase, but its meaning would be friends or neighbors or acquaintances, and *kin* would indicate consanguinity. *Relation* formerly denoted a person connected by blood or marriage, and still does so to a certain degree. But *relative* has pretty largely supplanted it in this use for kinsman, and this is as it should be in view of the ambiguity that is likely to result from using so broad a term as *relation*. Strictly speaking a relation is one related in any way; a relative is a person to whom one is closely or remotely related by blood. The former is generic; the latter specific. So the preacher at a country funeral says quite correctly "Relatives and friends are invited back to the house." You speak of relatives as those who are close and dear to you; of relations as those who are your kindred as result of the chances of reproduction. When Lamb wrote his charming essay *Poor Relations* the word *relative* had not come into its own in this connection. But it would not have mattered if it had, inasmuch as he was writing of "the affinity that constitutes a claim to acquaintance," "your wife's cousin," "a little foolish blood." The old word *sibling* (*sib* or *sibb* for short) has now almost faded out of the dictional picture; it is an Anglo-Saxon word meaning blood relative, or relatives collectively, and it survives today chiefly in connection with the science of man in the meaning of sisters and brothers and child offspring in general.

After the contracting parties had AFFIXED their names, the ADJOINING building was considered officially ANNEXED.

Affix has broad application, meaning fix, fasten, attach, impress, append, and so forth. It is less general than *add* which is to join or combine or unite, or extend or increase or amplify, in order to make of greater size or weight or duration or extension either from within or without. *Attach* literally implies nailing or tacking to; its second syllable is derivatively tack, but the word has expanded in usage to cover numerous methods of addition. *Affix*, however, does not have the signification of tacking to; it is used chiefly, as here, in connection with signatures or seals or stamps which may also be said to be attached. But you may speak of affixing or attaching suspicion upon someone, or of affixing or attaching great importance to someone's remark. *Affixing* covers both *prefixing* and *suffixing*. *Annex* is derivatively to tie to, and this implies, what the word still means to a degree, that the thing tied is smaller and weaker or less significant than the thing it is tied to. But this distinction is not strictly adhered to in present-day usage, especially in the abstract and figurative uses of the word. You may, for example, almost completely nullify a promise by annexing conditions to it, just as you may annex a punishment to reproof out of all proportion to the seriousness of an offense. The word is used in its strictest senses when a victor speaks of annexing enemy territory, and when an owner of property says that he has annexed an adjoining building. *Adjoin*, however, is not implied in annex, though it once was; for the expansion of facilities an institution of any kind may annex a building some distance removed from the one where its principal work is carried on, such additional space being called either an annex or a branch. *Adjoin*, as its composition indicates, means abutting, contiguous to, in contact with. *Annex* is commonly used in somewhat larger connections than *affix* and *attach*; for example, you attach or affix leaflets to a large folder, or your canceled checks to your monthly bank statement, and you annex acreage to a property in order to develop recreational facilities for your employees whether or not such acreage adjoins your present plant. *Append* and *subjoin* are very often used interchangeably; the one is however somewhat more formal than the other, denoting that which is formally and systematically added to an original; the other suggests informal and that which may be more or less of the nature of an after-thought. Both words are used chiefly in connection with writing. You append the contents of a first edition of a book by adding to a second edition a bibliography or a supplement containing material that was not available when the book was originally issued. You subjoin a postscript to a letter or a codicil to a will. All of the foregoing terms pertain to adding or increasing externally. *Dilate*, *distend*, *enlarge*, *expand*, *inflate* pertain to adding or increasing from within. *Dilate* implies latitude, that is, widening; *distend*, stretching from all sides; *enlarge*, making or becoming bigger from within, though the word is colloquially used to signify increase of any kind, from any cause; *expand*, opening or spreading or developing into maturity in every way; *inflate*, bulging, or puffing outward. *Increase* covers these five terms, and is closely suggestive of those that precede; *enlarge* is only slightly less generic; both words are now used of ability, capability, capacity, dimen-

sion, duration, extensity, intensity, magnitude, number, scope, size, value, weight, and still other measures and standards.

That AFFRAY below your window in the street last night was nothing more than an OUTBREAK of the FEUD between the two sets of gangsters in this town.

The aphetic *fray* is now more commonly used for old *affray* meaning noisy brawl, especially in an open or public place (derivatively it is privative *a(af)*, away, and Anglo-Saxon *fridh*, peace). *Outbreak* implies that feeling has been dammed up, as would be the case where feuds are concerned. *Feud* pertains to continuous strife existing between families, clans, tribes, organizations, gangster groups, and the like. It is too small a word to be used of international ill-feeling, too big a word to be used of individuals. A *fray* or *affray* always indicates the exercise of physical strength and force, as do also *fracas* and *riot*, the one meaning "to break into pieces," the other "to roar"; both words imply rough-and-ready fighting, without any design or order. *Fight* is the covering term meaning anything from sharp language to fisticuffs. *Bickering* suggests petulance in regard to some trivial matter; *altercation* is "one word brought upon another," that is, vocal wrangling; *squabble*, childish and impudent altercation; *dispute* in this connection implies heated language, and *quarrel*, bitter and perhaps violent language provoked by a complaint of some sort and leaving in its wake ruffled feelings. All of these words are used with unfavorable connotations. *Contest*, on the other hand, is used chiefly of any competition or struggle in which ill-feeling is hardly if at all concerned. *Combat* is by way of becoming archaic; it implies "beating" and, as a rule, some kind of arming or use of weapons. *Conflict*, Latin equivalent of Anglo-Saxon *fight*, is almost as general as *fight* itself; its root idea is strife.

Our AGENDUM for the day is full, and my MEMORANDA cannot therefore be brought up until later.

Agendum is Latin neuter singular of the verb *agere*, to do; as a now full-fledged English noun the plural form *agenda* is commonly used to indicate items for consideration during a session, things to be done, matters to be brought up. And this plural form has come to be used as a singular, so that *agenda* is customary, and may soon come to be considered correct (if it is not already). *Memorandum*, on the other hand, is used collectively and may be either singular or plural but both the English plural *memorandums* and the foreign *memoranda* are correct. The former word has reference to points for discussion arranged in order in which they are preferably to be taken up; the latter, to a less formal listing of notes jotted down at random in order to jog memory, order or sequence having little to do with content. But a formal memorandum, such as is made in connection with a shipment of goods or with official or diplomatic matters, is of course an orderly arrangements of details. Merchandise sent on *memorandum* is returnable; hence, exact and orderly listing is imperative. *Calendar*, in this company, is used interchangeably with *agendum* and *agenda* to mean an orderly schedule indicating course of procedure, either at a meeting or over

a period. You speak of a calendar of events at a sports meet or a social calendar or a court calendar. As generally used, therefore, *calendar* is likely to be broader and more extensive in application than *agenda*. *Dossier* is French and contains the idea of bulging, as does the back of a person bearing a weight; the word is now used in English to denote any batch of papers relevant to some situation, or a set of documents or records bearing upon a case, "bulging" with details and supplements. *File*, more than the other words in this company, implies ordered or arranged; it will probably take you longer to find what you want in your dossier or among your memoranda, or on your agenda or your calendar, than it will in your file (though filing has been facetiously defined as secreting systematically). This is one reason why you speak of consulting your file, and referring to your agenda or memoranda or calendar. *Notes* is the covering term for all of the foregoing, implying little more than loose jottings of odds and ends which may or may not reveal a sense of order; they are casual observations, as a rule, recorded by the way, with good intentions in regard to future arrangement.

The spectators were AGOG, the contestants KEEN, and the management was, to say the least, AGITATED.

Agog derivatively means in fun or merry, but it now denotes curious, interested, expectant, eager, keyed up, and is thus entirely anticipative in connotations. It is originally a French term, not to be confused with the Greek combining form *-agogue* meaning leading or guiding, as in *pedagog(ue)* and *demagog(ue)*. *Keen* implies vivid, sharp, vehement, intense, on edge, especially in relation to the mind or the wits and the spirits; literally, it means sharp or piercing as of a blade. Contestants who are keen are pawing to go. *Agitate* suggests stir, shake, move, and thus excite, perturb, disturb; in this company it conveys the idea of being nervous and upset lest the show fail to be run off as planned, lest the contests be unsatisfactorily conducted, lest the spectators be dissatisfied. To be agitated means very often to lose mental or emotional control. *Qui vive* is an adoption from French meaning on the alert; it is used principally in the phrase *on the qui vive*, that is, on the lookout or in wide-awake condition. Literally it means who lives or long live who, and is the equivalent of the sentinel's challenge "Who goes there?" *Mettle* is a variant of *metal* (Greek *metallion*, mine). In the sixteenth century the two words were interchangeably used, *mettle* being merely a phonetic form of *metal*. But they have happily long since parted company, *mettle* being now more or less a figurative correlative of *metal*, its original application to the temper of the steel in a sword blade being now transferred to the temper or quality of him who handles it, and thus signifying honor, courage, spirit, endurance, and the like. It most commonly occurs in such terms as *on his mettle* and *What's his mettle* and *mettlesome*, with such connotations as daring, grit, venturesomeness, fieriness. King Henry Fifth's . . . "show us here The mettle of your pasture" means Show us the kind of stuff you're made of, the quality of your blood and breeding. *Eager* derivatively contains something of the idea of sour or zealous, and in much present-day use it connotes impatience and overzealousness and burning spiritedness. In much use this word is synonymous with

keen and *spirited*. *Avid* is more emphatic, and is not unlikely to suggest craving and greedy and unduly competitive. If you are eager to get ahead, you may quite properly be enthusiastic and impatient; if you are avid to get ahead, you may quite improperly be inclined to do so by betraying a lack of control or even by taking undue advantage of someone or something. *Hectic* has been transferred to popular use to mean wild, reckless, excited or excitable, restless, rushing unnecessarily, impassioned; but these meanings are more or less slang applications of a Greek derivative denoting feverish, especially in connection with the habitual feverishness that characterizes the consumptive, and thus inability to control one's nervous reactions. Hectic fever pertains to some organic disease, usually tuberculosis, and you speak of a hectic flush on the cheek of one who is unduly excited. *Nervous*, like *hectic*, is correctly used of a real physical condition superinduced by diseased or disordered nerves but, like *hectic* in this company, it often means disturbed, perturbed, jumpy, agitated, lacking in control of nerve reactions, easily given to excitability and even irrationality. The British use *nervy* in these senses, but this word in American usage is more likely to denote courageous and daring, cool and self-assured, and (slang) fresh and brazen. *Jittery* is the adjective form of the verb and noun *jitter* (the noun is used chiefly in the plural—jitters); it suggests tremulous nervousness or excitement; a jittery person is a chattering or chattering or twittering person, one who has lost mental and emotional control probably as result of personal disposition or of some harrowing experience. The word suggests twitching of muscle, rattling of teeth, nervous movement of the hands. *Skittish* is used primarily of horses (especially colts) and other animals that are inclined to be nervous and excitable and to shy away; a person who evinces these qualities is now also said to be skittish, but the word is extended to mean frivolous, coy, coquettish, and even wanton, used in regard to persons, and it may be applied also figuratively to abstractions, as when you say that someone's affections or fortunes are skittish, meaning uncertain or unsteady or unreliable.

We found her AGREEABLE to our suggestion, though her manner was not always PLEASING.

That is *agreeable* which falls in with one's own ideas and beliefs, tastes and inclinations, which is in accord with, in harmony with. That is *pleasing* which radiates agreeableness and pleasure toward one. That is *pleasant* which is subjectively pleasure giving, namely, which has in it the quality and thus the power of yielding pleasure. *Pleasant* connotes inborn quality that evinces itself in active agreeableness, and it may thus be a more favorable and trustworthy term than *pleasing*. A *pleasing* appearance may be manufactured; you may put on agreeable manners and pleasing airs, though by so doing you will in all likelihood very soon reveal the fact that no disguise can long conceal the truth. But a *pleasant* appearance is far more difficult to fabricate. A *pleasing* manner has in it all the outward manifestations of courtesy, kindness, consideration, noblesse oblige, and the rest; a *pleasant* manner will have all of these and at the same time convey the idea that they are deep seated in natural quality. *Pleasing* may mean suiting

action to word or circumstance; it may, in other words, signify mere adaptation or adjustment, or "veneer" assumed to please. *Pleasant* connotes pleasing directly, because it is impossible to do or be otherwise. *Agreeable* is almost exactly synonymous with *pleasant*, the latter being, if anything, more concrete and alive. You speak of a pleasant morning, of a pleasing perfume in the air, of an agreeable conversation on the front porch; that is, the morning pleases by its qualities of clearness and freshness and expansiveness; the perfume is pleasing because it seems to be so perfectly adapted to circumstance and condition; the conversation is agreeable because it is in harmony with pleasure-giving morning but also because there is no note of discord in it. He who is *civil* just (merely) complies with the tenets of decent conduct and manners, and may evince a kind of forced agreeableness. He who is *polite* shows consideration for others, either by way of sincere inner impulses or as result of conscientious compliance with the rules of etiquette. He who is *kind* cannot help radiating personal interest, whether or not he is always so constituted as to do this agreeably and pleasantly.

The car AHEAD suddenly darted FORWARD, and immediately all the other vehicles took on speed as if to say "Don't try to get in FRONT of us!"

Ahead may denote in advance, at an earlier time or period, at the front or toward the front, headlong, before, forward, unrestrained; and it is used of time, position, placement, rank, standing, station. As to place, it denotes beyond, and thus implies detachment; as to time, it means early or previous or in advance, as when you say that you arrived ahead of time or that you moved your car or set your watch ahead. In the latter case, *ahead* is equivalent to *forward* which is used of time only when it pertains to progression or means on in time, with reference very often to schedule or calendar. You set your date of departure forward (or ahead), just as you move all of your engagements forward (or ahead). The idea of onward or progression pertains also in the use of *forward* when it means placement or position; you move forward in line or you go forward. *Ahead* in such usage denotes greater removal and advance. When you say that goods will be sent forward (or will be forwarded) at once, you indicate starting point and movement onward. When you say that goods will be sent ahead, you indicate in advance with, perhaps, some distance between the goods and whatever is to follow. In special usage (shipboard) *forward* means to the front part, or to any location from midships to prow, and in this usage it is frequently clipped to *fore* (antonym of *ast*) or *afore* (now little used). You say that you are going forward or fore or afore. But *afore* is more prepositional than adverbial, as in *aforedeck*, *aforecabin*, *aforemast*, and in this usage is antonymous to *after*, as in *afterdeck*, *aftercabin*. *Before* is also sometimes used in these special senses, but *before deck* is not seaman's idiom whereas *foredeck* or *aforedeck* is. In the main *before* pertains to time rather than to place or position, meaning preceding, previously, earlier, sooner, in the future, in store or ahead of, and so forth. With reference to placement or position it denotes face to face or in front of or in the presence of or grade or rank or station. You say that you will come before noon, that you stood before

the court, that failure looms before you, that honesty counts before anything else, that you have been here before, that you have heard that story before. And in all such usage *before* is either an adverb or a preposition signifying time, or position usually with some connotation of time. As conjunction it means rather than or sooner than, as *This is preferred before that* and *I shall go before he arrives*. *Beforementioned* is preferable to *asorementioned*, *before Christ* to *afore Christ*, the latter in each case being provincial and on its way to archaism. *Preceding* is preferably used to mean directly or immediately before, whereas *previous* properly implies detachment or interval as a rule. *Prior* is used of time only and may very often suggest that which is more pressing or obligatory; *preceding*, of time and place or position; *previous*, of both as well as of condition, obligation, engagement, and the like. *Anterior* is the antonym of *posterior*; it applies to order in either space or time, placement or position. You speak of a preceding page or day, of a previous occasion or interview, of a prior responsibility or date, of an anterior formation or period. *Front*, in this company, denotes position or placement before, or the fore or forward part or beginning, or, as adjective or in the phrasal term *in front of*, being at, on, of, or in a position ahead or forward or first formation. The phrase is frequently used in the sense of *ahead*, but in the main *front* conveys the idea of fixed or stationary to a greater degree than the other terms here discussed. Used as a verb, however, *front* means to take forward position or to face toward or to face. *Van* is short for *vanguard* which is itself French *avant*, before, and *garde*, guard; it formerly meant a military advance guard, but meaning as well as form has been eroded, and the word now means simply ahead or foremost or leading. (*Van*, in the sense of a large wagon or other vehicle, is the last syllable of *caravan*, a Persian word of much broader meaning originally than it now has, signifying a large number of vehicles or ships traveling together, usually on merchandising expeditions. The English appropriation of the last syllable has resulted in the narrower special use of single vehicle, namely, moving van.) *Prow* and *bow* rhyme; both pertain to the forward end of a boat or ship. Strictly, however, *bow* denotes the forward part of the hull just where the outward bulge begins (it is the same word as *bough* which derivatively means the outward curve of an animal's shoulders), and *prow* is the pointed part in front of the bow. But this distinction is now rarely made, the two words being used interchangeably for the most part. *Stem* is, in general usage, synonymous with both. In strict usage, however, *stem* denotes the upright timber or girder at the front end of a ship to which the sides are attached and from which they curve. *Bowsprit* is the name of the spar or pole that projects from the stem of a vessel (*sprit* is cognate with *sprout*). *Stern* is the antonym of all three words. The expression *from stem to stern* means from end to end—from front end to rear end; to stem the current is to front the stem of a ship straightway against adverse current. Walking from stern to stem on the right-hand side of a vessel you make your way on the starboard side; walking on the left-hand side, you take the larboard or port side (*starboard* means the steering side, early Teutonic ships being steered by a right-side paddle; *larboard* means loading side, that is, *lade* or *lathe* side, the *r* coming about through assimilation. *Board* or *borde* is,

of course, side, and *port*, now preferred to *larboard*, means the opening in the side of a ship used for loading or entrance).

We shall AID the refugees in their struggle for rehabilitation, and we shall ENCOURAGE their broken hopes.

Aid contains the idea of co-operation; you aid him who, you see, is trying to help himself. The word does not, therefore, imply abject need as *help* is likely to do. You help those who cannot help themselves; you aid those who can in part do so. The sinking swimmer who cries "Help! Help!" means—or should mean—that his struggles for life are at an end and that he needs more than aid. *Encourage* pertains to mental and spiritual aid; you encourage him who has become bitter or sad or fearful or out of heart as result of trouble and misfortune and challenge. *Assist* is to help and perhaps to aid, but it does not imply co-operation, as *aid* does, and it is more likely to pertain to someone in a subordinate position or on a lower plane of society. What or whom you *support*, you hold up and keep from going down; what or whom you *succor*, you rescue from danger. You support a poor relative who is unable to work; you succor a crippled person fallen by the wayside. *Rehabilitate* means to restore to former condition and capacity one who or that which has lost efficiency or solvency or standing through any kind of bad luck or misfortune. What or whom you *foster* you promote the development of, for a long or a short period. The object of your fostering naturally becomes close to your heart or dear to you, and you may thus be truly said to *cherish* the object of such attention. You rehabilitate a returned soldier who was crippled in the war; you foster a child whose parents cannot afford to bring him up, or a club that you have organized for some cause; you cherish the friend who took trouble to stand by you in your adversity.

The nurse's ALERTNESS saved the child through the crisis, and now the mother's VIGILANCE will undoubtedly restore his health and strength.

Alertness suggests "on your toes," immediacy, promptness, quickness, "instinctively knowing what to do and doing it" in an emergency. *Vigilance* implies studied and purposeful and perhaps prolonged watchfulness. An emergency operation calls for alertness; the nursing in a critical case, for vigilance. *Readiness* presupposes some degree of preparation; so, too, does *preparedness*, but with less of the connotation of energy or vigor than is expressed by *readiness*. You say that the army had been in a state of preparedness for many weeks, and that readiness of attack was a telling element in the defeat of the enemy. *Promptness* means quickness at taking on, on-the-instant reaction; it is effective when preparedness has supplied means and readiness has made dexterous. You speak of promptness not only in regard to time but also in regard to the circumstance or condition that evokes promptness. *Punctuality* means merely precision or exactness in regard to prearranged time. You speak of promptness in response or reaction, of punctuality in appointment or in rendering service. *Wariness* is watchfulness that is to some degree beset with suspicion; the wary person has "eyes in the back of his head" so that he may be on the lookout defensively

from all sides. It is to a great extent the Anglo-Saxon equivalent of Latin *circumspection* ("looking around") which means attentive or considerate of all sides and angles, in the cause of prudence, without the emphasis upon suspicion or trickery; it is deliberateness and habitual carefulness, especially in regard to matters that are sensitive or delicate. *Caution* is derivatively being on one's guard; it is more likely to apply to some given situation or condition or contingency, less likely to denote characteristic, than other terms here discussed. You exercise caution in crossing the railway tracks, and you have developed the valuable habit of circumspection in regard to making decisions. *Meticulousness* means finicalness or overcaution or excessive scrupulousness in regard to little things, fussiness, "old-maidism"; originally it denoted timidity, and thus undue watchfulness as result of fear. Anglo-Saxon *watchfulness* is more general and less focal in its connotations than Latin *vigilance*; it may mean nothing more than normal guardedness in going about the ways of life, while *vigilance*, as above pointed out, implies specific and purposive and "willed awakeness."

The reports of both ALIENISTS and PATHOLOGISTS were decidedly unfavorable.

An *alienist* is one skilled in treating mental ailments or disorders, such as hysteria, delusions, hallucinations, paranoia, monomania; he is usually an expert in the diagnosis of mental illness, especially insanity, and as such is an authority on its social and legal considerations. A *pathologist* is a specialist in the treatment of morbid or abnormal mental and moral conditions; this, however, is a present-day extension of the meaning of the word which formerly meant that department of medical science pertaining to the cause and nature of disease in general and to its treatment. A *psychopathologist* is a pathologist who concentrates diagnosis and subsequent treatment upon the mind and the intelligence and the personality of an individual; in comparison with *pathologist*, the word indicates, therefore, a specialized emphasis, but the two are frequently used interchangeably. The testimony of an alienist on the witness stand is more valuable to society and a court of law than is that of a pathologist or a psychologist; but the findings of the latter may be of greater import for general-practice medicine. An alienist must, however, be a pathologist or a psychopathologist; the pathologist or psychopathologist does not necessarily have to be an alienist. A *therapist* (*therapeutist*) is a specialist in remedial medicine, in the art and science of healing, and in the administration of curative or remedial medicines and treatments. This term, like *therapy* itself, is in this day of specialization frequently compounded with a modifying word, as electrotherapy (the use of electricity as curative), hydrotherapy (the use of baths and mineral waters as curative), psychotherapy (the use of psychology—hypnosis, reorientation, psychoanalysis—in the treatment of mental disorders). A *psychoanalyst* is one skilled in putting into practice the Freudian system of psychotherapy which is based upon the theory that repression of emotions (especially desire) is responsible for abnormal mental and nervous disorders, and that relief is possible through the critical analysis of the controlling causes as they exist in the unconscious or the subconscious. The

psychoanalyst believes that if he can reveal to his patient the underlying—deep-lying—causes of his embarrassments, harassments, inhibitions, fears, and other complexes, and can get the patient to understand their causes and accept certain suggestions regarding them, a long forward step will be taken toward their correction. A *psychiatrist* is a psychoanalyst who has made of himself an expert in the treatment indicated by psychoanalysis (*iatry* is a Greek combining form meaning healing or curative treatment). But *psychiatry* and *psychoanalysis* are not thus strictly differentiated in general usage, and are more or less interchangeable, both pertaining to the examination into mental and emotional disorders and to the remedial treatment. Strictly, however, the psychoanalyst analyzes or diagnoses; the psychiatrist treats. A *psychologist* is one who makes a specialty of the study of the human mind—its actions and reactions, functions and powers; he is a skilled scientist in the study and analysis of mental phenomena especially as these present problems of social adjustment in relation to the conscious and the subconscious. But a psychologist is not a practitioner in the technical sense of the term, in the sense in which the above terms are used. He is increasingly, however, a professional analyst in connection with industry and business and education, employed for the purpose of individual guidance and adjustment and adaptation. A *psychophysicist* is a specialist in the science of relationship between mental phenomena and physical, between mental and physical processes, more generally between mind and body; he is an investigator of the relations between physical stimuli and mental reaction to them, especially as they relate to sensation. *Psycho-* is a Greek combining form meaning soul, spirit, mind, life, especially as these pertain to action and reaction in the human make-up in contradistinction to what is generally regarded as the purely physical. *Neuro-* is a Greek combining form meaning nerve or pertaining to the nerves. The two forms must not be confused in the terminology of diseases and their treatment. A *neurologist*, for example, is a specialist in *neurology*, that department of medical science that has to do with the nervous system and the treatment of its diseases, such as palsy and epilepsy. But if a diseased nervous system impairs the mind, the subject is said to be suffering from a *neuropsychosis*; on the other hand, if a diseased mind impairs the nervous system, he is said to be suffering from a *psychoneurosis*.

His fear has been ALLAYED, his temper ASSUAGED, and his worries ALLEVIATED.

To *allay* is to cause to abate or subside, to soothe or still or quiet or make peaceful. These meanings apply to the literal as well as to the figurative uses of the word. You allay a burning sore with salve; you allay tumultuous excitement by words or actions that quell. To *assuage* is, derivatively, to sweeten, and thus to subdue or overcome or bring under control. This word is now used in figurative senses only; you do not assuage your coffee, but you assuage grief, panic, agitation, anger. *Alleviate* is to lighten or lessen or subtract; like *allay*, with which it is often interchangeably used, it has both literal and figurative connotations. You alleviate someone of physical as well as abstract burdens, that is, you carry some of them, and thus make

his life more tolerable. To *mollify* is to make soft or mild or tender that which is rough or harsh or violent, and to *mitigate* is almost an exact synonym. The one, however, is somewhat less definite and more abstract in application than the other. You mollify affliction; you mitigate a punishment. The judge mollifies the heartbreak of a mother by mitigating the sentence of her son; that is, by making the sentence milder he makes her heartbreak easier to bear. To *pacify* is "to make peaceful"; you pacify bitter feelings and active enmity and demonstrated resentment by whatever means are possible and available. The word suggests the idea of substitution by way of tranquilizing—crossing over from what is not peaceful to what is—and it usually implies three persons, a pacifier himself who separates two quarrelsome persons or contending parties. To *placate* is to make pleasant or agreeable, usually as between one person and another; you placate the person you have offended, by removing the cause of offense or by making it right in some way. To *relieve* is to lift a burden or, figuratively, a trouble from another, to take it away from him so that he will no longer suffer by its weight. But this word does not necessarily connote transference from another to yourself, as *alleviate* very often does; it is stronger and more comprehensive than alleviate, and in this company pertains to the person or the object that is eased, whereas alleviate pertains to the trouble or the burden removed. Anglo-Saxon *soothe* has broader physical application than the other terms herein discussed; it applies to any sort of pain or suffering or agitation that calls for quelling or smoothing over. You soothe a wound or a rage, relieve a traveler of his heavy bag or a car of its weight, placate someone whose book you have lost, pacify a group of riotous workers, mitigate an unjust ruling, mollify ruffled or hurt feelings, alleviate suffering and pain and distress, allay dread and panic.

He not only pledged his ALLEGIANCE; he demonstrated his LOYALTY.

Allegiance indicates duty and obligation owed in recognition of governmental extension of rights and privileges. *Loyalty* is allegiance plus, something over and above the mere oath and flag salute and other expressions of fidelity. Allegiance is, in a manner of speaking, somewhat of the machinery of loyalty—a minimum essential, as it were; it has been called mechanical loyalty. Loyalty is a feeling and a sentiment and—often and better—an enthusiasm. *Faalty* is Latin *fides* (*fidelis*), faith; it is an emphatic form of allegiance, meaning faithfulness in any action or relationship. *Homage* has in it the Latin word *homo*, man. It formerly meant a ceremony through which a vassal pledged himself in the service of his lord. Now it denotes reverential respect, deference to superiority, as that toward a supreme being. But it applies not only to God. You signalize your allegiance when you salute your flag; you evince your loyalty when you render enthusiastic service to your country in any way; you pay homage to the Unknown Soldier and all he represents when you bow reverently at his shrine.

In view of the ALLOWANCE that a wealthy relative has just made her, she disdainfully rejects the meager DOLLE we offer her.

Allowance in this connection means a limited but definite (usually regular) amount of money, but it applies to other things as well, such as food, cloth-

ing, concession, anything that may be allowed or granted, periodically as a rule, on a gratuitous or discretionary basis. Figuratively it may be used to mean something yielded, as point or argument, in a discussion, or pardon or indulgence, as in overlooking bad behavior on the part of one for whom you "make allowance." *Dole* denotes anything, especially money, that is distributed or "doled out," periodically as a rule. But *dole* has come to have a somewhat unfavorable connotation owing to its use in connection with governmental relief measures, suggesting grudgingness or niggardliness on the one hand, and lack of principle or graspingness on the other. Unemployment insurance and relief payments are generally referred to as *the dole*, especially in Great Britain. *Ration* pertains to the equitable allowance of foodstuffs and other necessities, especially in times of emergency or shortage. The word formerly applied to those fixed shares or portions of food allotted to soldiers as well as to animals used by the military, but since the First World War it has come into broader meaning and application, covering not only food but clothing, fuel, shelter, and practically everything else generally regarded as necessary to normal human life. It is usually an allowance set up and regulated by code or law. *Allotment*, too, formerly had special signification as used in connection with the armed forces; it may still indicate that portion of a soldier's pay that may be assigned to his family. But in general use it means a share or portion or the act of making a share or portion, without regard to equality or desert. An allotment may thus be not only arbitrary but unjust; it may on the other hand work out fairly for all concerned (the idea of hazard or haphazard derives "ancestrally" from the second syllable which is Anglo-Saxon *hlot*, chance or the drawing of lots). *Allocation* contains the idea of place or space assignment; it implies definiteness of assignment by way of property, especially land plottage. But in general use it pertains to money appropriation or apportionment, the setting aside of funds to a definite purpose, a localization for specific use by a particular person (persons). You speak of the allotment of time for employee recreation, the allocation of company property for employee recreational purposes, of a monthly allowance of company manufactures to the family of every employee. (Do not confuse *allocation* with *allocution* meaning a formal or official speech or address made on an occasion.) *Apportionment* means just and fair division or distribution, or proportional allotment; politically it is used to denote the proper number of representatives that the people of a certain area may have in a legislative body to serve them. It does not however necessarily signify numerical equality of division (which may be a most unfair division) but, rather, division or distribution according to some equitable arrangement. Your apportionment of your time during your business day is made in accordance with the relative merits of the matters and persons that are on your agenda.

He was ALLOWED to go and come at will but was PERMITTED to have visitors only on Sundays.

Official authorization is implied in *permitted*; it contains the idea of the issue of a permit. *Permitted*, in other words, indicates formality; *allow* is not

so formal in its connotations and very often means merely accepting or being patient or tolerant. You allow the dog to jump into your lap and your child to play with your mustache. *Permit* would be entirely out of gear in such homely use. *Tolerate* has in it the idea of bearing; you have to endure a little in order to tolerate. But what you *consent* to you probably have a will and a feeling for. You permit people to visit the grounds of your estate on Saturdays, and allow their children to play on the grass. You consent to open your house for a benefit for the church, and you tolerate the slight damage done here and there by the crowds. *Suffer* is still a synonym for *allow*, but is rapidly becoming archaic in this usage except in various biblical passages. *Concede* and *grant* are related to the foregoing, and both imply a yielding or acknowledging. But *concede* is the more formal of the two, usually containing the idea of resistance or reluctance; while *grant* denotes the more willing and less hesitant response to a request or claim. *Yield* is the Anglo-Saxon equivalent of Latin *submit*—to give way, to give up, to offer. *Submit* is derivatively to “send under”; thus, to surrender unqualifiedly. You yield place to an elder; you submit to a course of medical treatment.

He sat in his little apartment, happy and content AMONG his books and paintings and antiques, though he was fully aware that he was AMID the ominous influences of enemy propaganda.

There is not a hairbreadth of difference between *among* and *amongst*, between *amid* and *amidst*. The *st* forms are becoming archaic; they are old adverbial genitives, *amongst* formerly being *amonges* and *amidst*, *amiddes*. The final *t* came about through the popular folk tendency to add in careless pronunciation this exrescent letter to soft final sounds (cf. *oncet*, *twicet*, and so on). *Whilst* and *against* have the same history, but the latter has made an indispensable place for itself by way of special meaning. *Amid* and *amidst* mean surrounded by, in a central detached location or position. *Among* and *amongst* mean mixing or mingling with, having relation to. The prefatory sentence means that he was among old friends, that there was an interrelating bond of interest between him and the books, pictures, antiques; that he was approximately in the middle of the territory regarded as enemy country but that he was untouched by inimical forces. According to Oxford *amidst* contains a somewhat more distributive signification than *amid*, as in I stood amidst the mighty oaks and I stood amid the gathering clouds of war. But this distinction is little (if at all) regarded by writers and speakers today. *In the midst of* is likewise sometimes differentiated from *amidst* and made the equivalent of *among* because it connotes a relationship so close as to make detachment impossible, as to force relationship. But here again the distinction, as far as present-day expression is concerned, is a dead letter. *In the midst of friends* and *among friends* are used interchangeably, however, in all connections where (as here) *amid* or *amidst* friends would be incorrect, for it is impossible to be surrounded by friends without consciously or unconsciously being influenced by them. *Midst* is an aphetic form of *amidst*; it is used as a rule in the sense of middle. *In our midst* was once regarded as a vulgarism, *in the midst of us* being correct

and acceptable. But this is another distinction that has now been discarded, and either form is acceptable. You may also say that you are in the midst of your work, or, on occasion, amidst your work, but not amid your work. *Between* is used of two; *among*, of three or more. But *between* may be used of one in relation to more than two severally, as when you say that between the chauffeur and the six children there was almost constant teuding. *Betwixt* is now archaic or dialectic or poetic; it is used as synonymous with *between* though it was once close to *among* and carried the idea of twofold. Final *t* is excrement.

Though the play treats of a forbidden subject, the author has skillfully kept his book AMORAL and, thus, INNOCUOUS.

Amoral pertains to that which comes within the realm of moral and immoral considerations but which is kept aloof from both. A nudist colony may easily beget an immoral atmosphere, but properly organized and conducted—on high hygienic principle on the one hand and uplifting routine on the other—it may be made an amoral community. *Innocuous* means not harmful or hurtful; it pertains chiefly to moral questions, and to both persons and things. You speak of innocuous humor, innocuous companionship, innocuous reading. *Innoxious* likewise means harmless, not hurtful, but it pertains chiefly to physical hurt, as when you speak of innoxious insects and innoxious drugs (the positive form is more commonly used, however, as in noxious air, noxious snakebite). *Innoxious* is by way of slowly disappearing from general use, and the two words are still used interchangeably to some degree. *Moral* is a comprehensive term covering all that makes for right conduct, high ideals, compliance with high standards in both individual and community living, manifestation through character and conduct and practice of a discerning sense of right and obligation and virtue as opposed to wrong and irresponsibility and vileness. Ultimately *moral* denotes that course of conduct that makes for the self-preservation of both individual and group; it is the same word as *mores*, customs or folkways inspired by ethical consciousness. The antonym of *moral* is *immoral*, not *unmoral*, not *nonmoral*; *unmoral* implies absence of either morality or immorality because of incompetence; *nonmoral* denotes that which does not come within the realm of either moral or immoral considerations. A very young child is unmoral, as is also any irresponsible person, such as an imbecile or crazed person; all reflex or automatic action may be said to be nonmoral, such as scratching your head or swallowing your food, inasmuch as no question of right or wrong is acutely concerned in them. But *unmoral* and *nonmoral* are not, as a rule, at least in general expression, used with these distinctions in mind, being wrongly taken as synonymous with *immoral* and even sometimes with *amoral*. *Ethical* pertains to the rules and regulations of morality, to the code of moral principles calculatedly formulated as a guide in the practice of right conduct. The study of ethics is that of the fundamental elements concerned in determining right from wrong. But *ethical* is in much usage synonymous with *moral*; the ethical person is or should be a moral person, but he is not always, just as he who knows all the rules and regulations of a game may play badly or unfairly. *Morale*, used principally as

noun, may be used of either an individual or a group, but is more commonly applied to the latter to denote attitude or condition of mind and temperament in regard to outlook—zeal, spirit, courage, confidence, hope, optimism. The word thus indirectly suggests morality—group morality; you speak of the morale of a team or an army, but you may also say that the captain's morale has been low ever since an overwhelming defeat, and that the person who annoys you with a persistent optimism has a morale complex.

ANENT that rainy day, Dear: I was just talking to the agent *ABOUT* the insurance policy.

Anent is now poetic and archaic, though still much used—especially its corrupt form *anent*—in provincial parts. It is Anglo-Saxon *on* or *one*, plus *efen*—*onesen*—meaning even or opposite or on a level with, and now in its modern form synonymous with *about*, concerning, in regard to. There was a cognate nautical term *anend* meaning on end. *About* is general as both preposition and adverb, and may be substituted for any other preposition treated in this paragraph. It is preferable to *around* in such expressions as *about two o'clock* and *He motored about the county*, but the momentum of incorrect usage is here gaining the day apparently. *Regarding* and *in regard to* are interchangeable, as are their respective synonyms *respecting* and *in respect to*. The distinction is sometimes made that these prepositions are preferable to *about* when their object is personal or special, or is to be emphasized in any way. But this is farfetched. *Respecting* does, however, suggest *respective* and *respectively*, meaning *individual* and *individually* respectively, and this may to some extent justify the distinction. In the same way *regarding* and *in regard to* have in them something of the derivative idea of heed, guard, keep, and they would thus seem to stress their object more than either *anent* or *about*. If this tweedledum and tweedledee be true, present-day writers and speakers do not seem to be aware of it. *Concerning* is used interchangeably with any of the above, but here again the verb concern is suggested, and the preposition is thus held to have special signification when *touching* or *effecting* or *concerning* may be substituted in a participial sense, as in *the letter concerning your future course*. The *a* in *around* is intensive, and the word, either as adverb or as preposition, implies the complete circle (*round* was formerly written 'round'). When you say you traveled around the world you mean that you went entirely around it. When you say that you traveled round the world or about the world, you do not have to mean completed the circle but that you perhaps went up and down, and back and forth. When you say that you walked around the reservoir, you mean that you completely encircled it; when you say that you walked round or about it, you mean that you walked part way around perhaps, or in the neighborhood of it. If you say that the people gathered around the auctioneer at the sale, you mean that his position was in the center of a circle. If you say that the people gathered round or about him, you mean that they gathered in front of him and at either side of him but not in a complete circle. Note that the object of *around* and *round* and *about* may come either after or before, as in *whom are they gathering around (or round)* and *They have formed a guard around (or round) him*,

What are they talking about and They are expected about six o'clock. This is not true of the other prepositions here treated, at least without unnecessary awkwardness. *Roundabout* is an emphatic comprehensive form; there is no such word as *aroundabout*. In addition to being adverb and preposition, *round* is likewise adjective, noun, and verb. It is ultimately Latin *rota*, wheel.

I had frequently seen him ANGRY *but never before had I seen him* MALICIOUS.

If you are *angry* you are greatly displeased and may show considerable temper because you fancy or know that you have been wronged. If you are *malicious*, you may be quite coolheaded (though not necessarily) but you hold anger until it becomes spiteful and active. You will soon get over being angry—and will resume typing those letters. But a feeling of malice, which may be the aftermath of anger, will prompt you to smash the typewriter. *Irascible* means easily given to anger, perhaps chronic hotheadedness; *touchy*, ready on the instant to be offended, always looking for trouble; *irritable*, impatient—momentary display of anger. This word falls somewhere between irascible and touchy; it connotes neither a more or a less fixed disposition as irascible does, nor a certain fierceness of temper as touchy does. This last—*touchy*—once conveyed the idea of infection, as from a disease. It is a corrupt form of *techy* or *tetchy* (Old French *teche*, a mark or spot of good or bad quality). *Touch* is a different word, namely, Old French *tochier*. But this originally implied the idea of sensitiveness beyond that of the merely physical. It is not surprising, then, that folk or popular etymology came to regard *tetchy* (*techy*) and *touchy* as the same word and to treat them as synonyms. In provincial parts *touch* may to this day be pronounced *tetch*. *Tantrous*, adjective form of *tantrum* or *tantrem* or *tantarum*, suggests impulsive and sudden to anger or vexation, with equally quick recovery of normal feelings. Welsh *tant* means impulse or petulance, but the word may be built upon *tantara*, an echoic term denoting a succession of notes on a horn or trumpet. And it may be Italian *Taranto*, name of a town in southern Italy famous for a frenzied dance called *tarantism* performed by dancers who imagine themselves bitten by a tarantula. But the origin of this word is conjectural. *Huffy* meaning blustery, tantrous, easily offended, quick to take umbrage, is probably echoic. Oxford identifies it with the sound of blowing or heaving. Johnson related it to *heave*, swell—"the bread huffs up when it begins to rise"—and it may thus be *hove* in quick, slurred pronunciation. *Malevolent* is more serious and more consequential than the foregoing terms; it means "evil wishing" or ill-feeling but without the active intent of effecting evil results as *malicious* does. It suggests inactive malice, the damaging results often being more subjective than objective. *Malign* implies deadly or malicious influence, "bad race or kind," virulent; its correlative form *malignant* is now used largely in connection with disease that threatens to be fatal, whereas *malign* itself is used more strictly as antonymous with *benign* (respectively Latin *malus*, bad, and *bene*, well, plus *genus*, race or kind). You speak of malevolent designs, malicious mischief, malign tendencies of disposition, malignant growth (on the body). *Mad* has for so long been used as a nearsynonym

for most of these terms that it has come to be more or less accepted as interchangeable with them. Strictly used it implies derangement of mind, or a type of insanity, either mild or violent, that is characterized by rash and extravagant manifestations of irrationality. Its "adoption" in the vernacular as a substitute for *angry*, *malicious*, *irascible*, *tantrous*, *touchy*, and other related words, is the result of man's natural tendency to overemphasize whatever appears to him to be out of the ordinary.

It was kind of you not to ANIMADVERT upon my verse, for had you done so I fear that the others present would have DEPRECATED my poor little efforts embarrassingly.

Animadvert is now defined in all dictionaries as to censure or criticize adversely, but up to a comparatively short time ago, as word evolution goes, it was held to its derivative meaning, namely, to turn the mind to. This usage persists to a degree, especially in negative expressions. If someone says that he prefers not to animadvert upon my verse, he implies that, were he to turn remark upon it, that remark would be unfavorable. In general usage now, however, it means to give one's mind to something with the deliberate intention of passing judgment, usually unfavorable (see above). But you may say that the reviewer animadverted upon the novel understandingly or appreciatively or favorably. Very often the word carries a note of suppressed irony, or of merely noting, in passing to something that is considered of greater importance. *Deprecate* means to disapprove regretfully, perhaps embarrassingly and apologetically—"to protest too much" (and thus suspiciously) by way of being sorry for, and thus to convey the idea of disappointment in being called upon to express an opinion. *Disapprove*, by comparison, is more positive; it suggests frank and open indifference or aversion, with or without expressed remark or censure. (*Deprecate* is not to be confused with *depreciate* which means to lessen or lower or belittle the accepted quality or value of.) *Reflect*, in this company, suggests indirect or circuitous censure, to reproach or discredit or blame by implication and, perhaps, innuendo. The word thus retains its literal denotation in this figurative sense, suggesting one's seeing or looking at another through the agency of a mirror and "seeing himself back" (or again). But it is not by any means always unfavorable in its connotations. If you say that the behavior of the school children reflects upon their teachers, your remark is ambiguous unless it is made to someone who understands a given condition or situation; you may mean that their behavior is bad or that it is good. Context, however, usually interprets its meaning by way of modification or complement, as in *Our crowded prisons reflect upon our social morale*. Here the meaning cannot be doubted, any more than it can be in *Billy's high marks reflect his diligence and industry*. But it is customary to say that our crowded prisons reflect discreditably (or reflect discredit), and that Billy's high marks reflect creditably (or reflect credit).

Hardly had the book been ANNOUNCED before strange stories about the author began to CIRCULATE.

Announce is to make known, to give notice of, to proclaim in advance or for the first time, as to announce an engagement of marriage or to announce a

church calendar for the week, as from a pulpit. *Circulate* suggests spreading around or diffusing or disseminating, to pass along from person to person or from group to group; the idea of gossip is not infrequently conveyed by *circulate*, especially as it pertains to repetition. *Circularize*, verb form of the noun *circular*, a letter or pamphlet or advertisement prepared for either special or general distribution through the mails or otherwise, means to ply with such matter, to urge and pursue with solicitation for the purpose of selling or effecting some reform or molding opinion, and the like. *Declare* is more emphatic than *announce*; it implies specific effort "to make clear about" and it suggests formal and authoritative methods. Wars are declared; guests are announced; prospects are circularized. *Publish* denotes bringing before the public, to issue or divulge as through the medium of print—circular, newspaper, book, notice. *Promulgate* means to declare or publish, but it pertains principally to the furthering of some law or regulation or decree or dogma; you promulgate a theory by making it known and understood more clearly and more widely than it is likely to be unless particular steps are taken. The word suggests official action and support, and is often used in connection with the initial enforcement of a law. You promulgate a party plank or a court decision or the policies of a newly formed organization. *Propagandize* is stronger and more special than *promulgate*; it implies intensive systematic promotion for the purpose of building and maintaining public support for an opinion or a doctrine or a principle, and to this end presupposes closely knitted organization, definiteness of aim and concerted effort. Used unfavorably the word may mean unduly scheming or devising or proselytizing. *Propound* means "to put before," that is, to present or state something for consideration or discussion or solution; you propound a question for debate, promulgate rules and regulations that debaters must observe, propagandize the members of your church forum before they go out as missionaries of your religious tenets and convictions. *Proclaim* derivatively suggests noise—calling, crying out—as well as public auspices. What is proclaimed is published abroad, either by voice and bell and trumpet and other audible means or by unusually bold and striking and perhaps defiant printed message. It may anticipate, as *announce* and *declare* do, but it is more likely to follow up, and the three words are often correctly used interchangeably. But you declare hostilities and proclaim an armistice; you announce an intention, declare a conviction, proclaim a decision. *Advertise*, as a general term, means merely "to turn the attention or intelligence to"; but it is rarely used in this general sense today; you do not say that you advertised the fact to your family that you are enlisting. The word is now almost exclusively confined to the meaning of calling the attention of the public to products, commodities, services that are for sale, and to doing this through the mediums of newspapers and magazines and billboards, radio and moving pictures, and novelty devices. Its aim always is to promote or sell or establish habits of buying by announcing, circularizing, declaring, proclaiming, publishing, chiefly by means of print, the merits of any given product. *Broadcast*, like *advertise*, may also denote in general use the idea of scattering or disseminating widely, as seed or news or gossip or information; but it is now used principally in reference to making known

by means of radio. It is both present and imperfect in form; you do not say *broadcasted*.

The ANNUAL meeting will be held in Chicago on December first in the publication offices of their SEMIMONTHLY organ.

Latin *annual* and Anglo-Saxon *yearly* are in most respects synonymous (see below) meaning by the year, occurring every twelve months, recurring year by year. *Biannual* and *biyearly* (see below) mean twice a year, every half year, semiannual or half-yearly. *Biennial* means lasting or continuing for two years, or occurring every second year. *Biweekly* means once every fortnight, or every two weeks; *bimonthly*, once every two months. A biweekly publication is thus one issued twenty-six times a year; a bimonthly publication, six times a year. *Semiweekly* means occurring every half week, or twice a week; *semimonthly*, every half month, or twice a month. There is much confusion in the use of these latter terms, and the dictionaries—true to their mission as *recorders* of usage—now unfortunately list *biweekly*, for example, as meaning either fortnightly or semiweekly. It is better to use *half* for *semi* in cases of doubt, and *half-yearly* has come to be required usage instead of the hybrid form *semiyearly*, though *semiannual* is equally good. *Biyearly* is correct but is frowned upon by the purists, *half-yearly* or *every half year* being preferred though more cumbersome. It is well to remember that *semi* (like *hemi* and *demi*) means half; that *bi* (like *di*) means twice, doubly, having two. (*By* is sometimes mistakenly used for *bi* in these connections, but the two prefixes are unrelated, the former meaning subordinate or exceptional or in addition or incidental, as, respectively, *bylaw*, *by-election*, *bypass*, *by-product*.) *Anniversary*, as adjective, is a specific form of annual or yearly, meaning a specific day or date or approximate time in a year when someone or something is commemorated. You speak of an anniversary carton used by an industry during the year in which its fiftieth anniversary is celebrated, but this general or overspread use of the word is recent. Both *annual* and *average* denote such coverage, as in yearly or annual income, yearly or annual production. An anniversary number of a publication is one issued in observance of some special event, not an annual or a yearly publication. *Perennial* means lasting or continuing through the year or through several years, recurring time after time, or after a long time; thus, figuratively, lasting, unfailing, unceasing, continuing. In botany *perennial* means a plant that continues from three to more years, blooming and bearing annually. An *annual*, in this connection, is a plant that lasts only one year, that completes its growth and its powers of blooming and bearing in a single year. An annual is not, as a rule, called a yearly, but the word *annual*, as both noun and adjective, may apply to whatever occurs or appears or is issued once a year; a college annual is an annual publication or yearbook; an annual banquet is sometimes referred to colloquially as a get-together annual. *Deciduous* means falling off or shedding periodically, as a tree, for example, the leafage of which disappears every autumn and is renewed every spring. Figuratively *deciduous* connotes unenduring, not persistent, short lived, fickle.

I must refuse to be ANSWERABLE for any debts that this man may incur, or to be RESPONSIBLE for his actions.

Answerable in strict usage implies as a rule a somewhat sharper and more threatening note than *responsible*. But Latin *responsible* and Anglo-Saxon *answerable* may safely be regarded as almost exact synonyms in most usage; *responsible* is the more general, having wider and thus looser applications, and conveying the idea of keeping promise and living up to ideals. *Responsible*, however, is commonly used in the law in the sense of being under obligation to answer for. Lexicographers invariably associate *accountable* with these two words as closely synonymous, as it is, with the addition of the idea of counting or telling still frozen in it. But the three words are interchangeable in a high percentage of all usage. Strictly speaking the treasurer of an organization is accountable for the exact management of funds; if he is accused of misappropriating money, he is answerable to the law; if he is found guilty he is regarded as anything but a responsible citizen. *Amenable* is another Latin near-equivalent of *answerable*; it derivatively means leadable or tractable. One may be answerable and still balk at facing the law; one who is amenable readily submits or, at least, allows himself to be driven easily for the reason that he is acutely conscious of his liability. But *amenable* is widely used in the sense of agreeable or favorable, as when you say that someone is not amenable to your suggestion or that you do not regard yourself as amenable to the sort of undertaking that someone may suggest. The word is by way of becoming archaic. *Liable* means bound or obliged, open to some unfavorable result (often legal), exposed to some unpleasant and troublesome contingency. In this company the word implies specific application or law or legal procedure, though such course may never be invoked. If you make it clear to your son that you will not be liable for his debts, he may not incur them or, if he does, will take care of them himself. You would not use the word *answerable* or *responsible*, or *accountable*, for they suggest to a somewhat less degree the severity of legal consequences. *Liable* is used loosely in the sense of *likely* or *apt*, as result of the pressure of colloquial expression. But even in this association it carries the idea of unfavorable condition or circumstance, as when you say that a drunken driver is liable to be the cause of a road accident. *Liable* here suggests that you have legal consequences in mind. *Likely* in its place would mean that the chances for accident are about even with those of safety. *Probable* would mean that you are almost certain that he will be the cause of accident. *Apt* would imply tendency on the part of the driver as result of personal make-up or habitually careless driving.

Her ANXIETY before the flight and her ANGUISH ever since are responsible for her present illness.

Anxiety precedes; *anguish* follows. You feel anxiety over something that may impend; you feel anguish over what is happening or has happened. (Derivatively *anguish* means tightening or pressing inward; it implies intense mental or physical pain caused by penetrating or bearing in upon—self-torturing—distress. *Angina* in *angina pectoris* is the same word; the disease is characterized by piercing, knifelike, suffocating chest pain sometimes

called neuralgia of the heart.) *Solicitude* is less wearing and distressing than anxiety, and *concern* is never so deep or anxious as solicitude. Your concern makes you uneasy; your solicitude, more so; your anxiety disturbs and upsets you; your anguish torments and distresses you. *Perplexity* etymologically means plait; it puzzles and tantalizes, and may sometimes cause anxiety but not as a rule. *Apprehension* is nervous dread; *presentiment* is really a preview, that is, a vague picture or idea of some impending ill-fortune. *Worry* is the general term; it is Anglo-Saxon *wyrgan*, choke or strangle. If you are choking or being strangled, you find it hard to keep your suffering to yourself. Just so *worry* contains the idea of letting people know; it cannot be concealed because of its external manifestations. Anxiety and concern, and the others, may be endured in silence, everything depending upon the physical and emotional constitution of the given individual. *Care*, *concern*, *solicitude*, *anxiety* all have in them the idea of "taking steps"; that is, of wondering whether anything is possible by way of prevention of actual or approaching ills. But *care*, like *worry*, is a general term, and like it implies making known because of the difficulties of concealment, as witness a *careworn expression* and a *carefree manner*.

First, APPLY yourself to mastering the details of the work; then DEVOTE all your energy and industry to making it an influence for good in the community.

Literally *apply* means to fold to or upon, to place or put or make contact with, and so forth. You speak of applying an ice pack to the head, of applying grease to an axle, of applying cleansing fluid to a stain. But the word is extended in usage to cover numerous abstract and figurative meanings, as in the introductory sentence, for example, in which it denotes giving oneself entirely to, concentrating, studying. And it is used colloquially for adapt, affix, appropriate, attach, belong, pertain, refer, and many other related terms. When, however, you say that a garment is applied to a figure, you mean merely put on, not necessarily *adapted* which implies change and adjustment. You speak of *affixing* your signature to a letter and of *attaching* a stamp to it for assured reply, not of applying in either case; for the latter does not basically denote sticking or holding tight, or fixation, though frequently what is applied may stick, as in applying a porous plaster, for example. *Affix* denotes lesser and slighter subordination than *attach*, and suggests impression or sealing or closing of something. *Attach* indicates greater physical binding or connecting. But the two words are interchangeable in much usage. When you speak of applying certain funds to a cause or a project, you mean a general turning over of funds, without the considered suitability or "properness" that *appropriate* implies. In regard to a beautiful day you say that beautiful applies to day, but you may also say that it *belongs* to day, and with equal propriety. But *belong* is stronger, implying adjunctive or attributive, whereas *apply* suggests merely connected with or related to. If you say that beautiful *pertains* to day, you indicate a looser relationship than that indicated by either *apply* or *belong*. *Appertain* and *pertain* are for the most part synonymous, the latter being somewhat (if at all) stronger, the former now being decreasingly used. *Refer* is more

definite or specific than *apply*; you may say that a pronoun applies to a certain word as antecedent, but you will do better to say refers, for the latter is direct and distinct, the former indirect and loose. *Devote* is stronger and usually more abstract and figurative than the above terms; it contains the idea of vow, but this has to some extent been lost as it has tended to become more comprehensive in use. That is devoted which is set apart; he is devoted who sets himself apart from other things in order that he may focus intensively, perhaps exclusively, upon some object or pursuit or person. *Addicted* and *devoted* both mean strongly inclined or accustomed or attached or prone to, the former primarily to some taste or pursuit or habit, often in a bad sense, the latter to some person or pursuit or thing, in a good sense. You are addicted to drugs; you are devoted to your music and your work and your friends. *Apply* contains nothing of the inherent connotations of worship or sacredness belonging to *devote*, but otherwise the difference between them may be slight indeed. In the introductory sentence they may, as a matter of fact, be transposed without violation of meaning. In this association *devote* is the more subjective; *apply*, the more objective. You devote or are devoted as result of deep inner prompting; you apply or your powers are applied chiefly as result of some concrete external evocation. *Dedicate*, like *devote*, also connotes something of the sacred and religious, but like it has departed to some extent from original virtue. It still suggests it, however, and is stronger than *devote* in such expression as dedicating a shrine or a service or a life, meaning giving over entirely to, as a memorial or a trust or a career. It is used loosely, however, in the sense of preface or inscribe or set apart or give attention to. You dedicate a book to a friend, a certain hour each day to playing with your children, a certain room in your house for a nursery. But Clara Barton dedicated her life to the service of others, and the tomb of the unknown soldier is dedicated to the memory of those who fell in World War I.

He lacked the APPROVAL of the examining board though he had the APPROBATION of the parents and children.

Approval once applied strictly to that which has formal or official authorization following trial or testing, but it is now used to indicate any kind of favorable opinion or judgment, meaning corroboration or acceptance or endorsement or sanction in general. To indicate degree of satisfaction it is customarily modified, as *hearty approval*, *enthusiastic approval*; its antonym is *disapproval*. *Endorsement* (*indorsement*) goes beyond *approval*; it implies confirmation and supporting and backing (Latin *dorsum* means back). Your endorsement on a check is your name written on the back of it; this relates not only to the position of your signature but also to the fact that you "back" or believe in it. An endorsement is also that which may be written on the back of a note or bill or insurance policy (to indicate agreement to added provisions that restrict or extend), and other business instruments. But you speak of the endorsement of someone's policy during a political campaign, of the endorsement of a new sweeper that you have found highly satisfactory. The word thus has wide application over and above its merely technical uses and it is more often used today in relation

to advertising and publicity than elsewhere. *Approbation* is the same word as *approval*, both springing from Latin *approbare*, to approve. But it has come to have even weaker and more general denotations and connotations, both mental and emotional. The studious, well-behaved, conscientious pupil wins his teacher's approbation, expressed or implied, but not necessarily his teacher's approval of advancement to a higher grade. *Commendation*—"giving into trust"—and *recommendation* both mean expression of approval and approbation, the latter being the more emphatic, formal, and authoritative. *Ratification* denotes placing the seal of approval upon; the word is used chiefly in connection with legal, legislative, and other official procedures. You speak of the ratification of a law or a treaty, not of the ratification of Bill's decision to attend the circus. *Flattery* is an Old French word meaning smooth or caress; it is the insincere showering of attention upon someone with view of ingratiating, or of catering to his vanity, or (most likely) both. When flattery becomes fawning and obsequious and fulsome, it is *adulation* (Latin *adulari*, fawn upon). *Compliment* denotes polite or formal or ceremonious commendation; it may be altogether sincere and spontaneous, or merely routine observance of etiquette. *Plaudit* is Latin *plaudite*, applaud (plural imperative) spoken by the players at the end of a play (actors still by word or action ask for applause!); the word has now extended beyond the theater to mean any form of approbation made manifest by applause, or honors or gifts openly or publicly bestowed. The *bravo* and *brava* calls constitute *plaudits* as well as *applause* which word too has extended far beyond its derivative signification of hand clapping. *Applause* is now correctly used figuratively of any outward manifestation of approbation, such as throwing flowers to the stage, waving handkerchiefs, shouting and hurrahing, and even of complimentary notices in publications.

His remarks were APROPOS to the occasion but they were not PERTINENT to the question we had met to discuss.

Apropos is French *a*, to, and *propas*, purpose; that is, to the purpose, to the point, appropriate, suitable. It is sometimes still written as two French words, but the solid adopted form here used is preferable. It is followed by *to* or *of*, and it is a word of broad or general application, sometimes denoting merely by the way, sometimes in special reference to. *Pertinent*, on the other hand, means closely related to particular matter, logically "dovetailed" into the elements of a discussion. (Its antonym *impertinent*, meaning not pertaining to, rightly enough also means saucy or impolite or "fresh," always indicative of conduct that does not bear upon or pertain to.) If his remarks were *apropos*, they were probably words of welcome and good wishes, as they were doubtless intended to be, *pertinent* issues being reserved for discussion later. Both *germane* and *apposite* are "tighter" terms than *pertinent*; that is, they denote closeness and kinship to the very heart of a problem or question. *Germane* (rhyming with her train) and *german* (rhyming with Herman) are the same word—Latin *Germanus* (whence, of course, also *German*) meaning having the same parents or grandparents (*germ* is cognate). Both *germane* and *german* are common adjectives, and they are used as a rule after substantives rather than before; the latter

pertains somewhat more particularly to akinness but they are used interchangeably. If you speak of brother german or germane or of cousin german or germane, you mean direct blood brother, not stepbrother, direct blood cousin, not cousin once removed. Any argument brought to bear upon a question is germane to it only provided it is closely allied to it. *Apposite* means that which is so germane or pertinent that it amounts to synonymy, and is thus at once not only apparent but probably happily and strikingly so. An editorial cartoon is (or should be) so appositely illustrative of some present-day question that it impresses unforgettably. When Arthur Brisbane some years ago said that one picture is worth a thousand words he meant that the direct compact appositeness of a picture may be far more emphatic than hundreds of words. The grammatical term *appositive noun* means a second noun beside a first that denotes the same and in addition expands connotation, as John the Baptist, Billy the bus boy. *Apposite* also frequently suggests apt—cleverly and suitably and ineluctably put—and thus, perhaps, epithetical. *Cognate*, like *germane*, suggests first of all blood ties (Latin *cognatus* means begotten or born); it likewise means closely allied, having the same or almost the same nature. It is used chiefly of words that are derived from the same roots or stock, as when you say that *germane* is cognate with *germ*, that *mid* is cognate with Greek *mesos* and Latin *medius*. But the word is widely applied to cover related parts or issues or steps in an exposition or argument. *Relevant* is only less general than *apropos*, more general than the other terms here discussed. It means bearing upon or applying to, whether intimately or remotely; so long as a statement may be seen to have some—any—relation to a question, it may be said to be relevant and is thus worthy of consideration. If, upon analysis, it is seen to have none whatever, it is irrelevant and must be discarded. That which is so closely related or so closely relevant to a question (as in a court procedure) as to be necessary in justice to all parties concerned, is said to be *material*. This means that its omission, in the opinion of the judge, would work disadvantage or injustice to one or more parties to a litigation. When a lawyer objects to a statement or to testimony in a trial as being incompetent, irrelevant, and immaterial he is for the most part resorting to the rhythmic high-sounding device of triple emphasis for the sake of making an impression upon the judge and others in the courtroom, though at the same time of course using the three terms so that their niceties of difference will constitute complete coverage for his objections.

He has definite APTITUDE for the work and he has developed great DEXTERITY in it.

Aptitude is Latin *aptus*, apt or fit; it denotes innate fitness for a given kind of task or undertaking. It is correlative with Anglo-Saxon *bent* which is nothing more or less than *bend* meaning in the direction of. *Dexterity* is "right-handedness"; it means alertness and ease and adaptability in the use of the hands, natural sureness and deliberateness that connote little or nothing of a resistance that has to be broken down. *Skill* implies a more studied readiness, compliance with basic rule and knowledge. Playing the piano "by ear" involves aptitude; playing by note involves skill plus dex-

terity. The practice that makes perfect results in dexterity; instruction that is adapted to patient application results in skill. You may be taught to be skillful; you are born dexterous. *Knack* is aptitude plus dexterity; it connotes such clever performance as to make it seem like a trick or like magic. *Faculty* (pages 211 and 240) indicates something less than aptitude but more than dexterity. If you have a faculty for anything you have ability for it as well as power to employ that ability as result of a trained and educated mind in the field. *Adroitness*, like *dexterity*, suggests skill in the use of the hands but it is more objective in connotation; that is, adroitness implies outside stimulus to be met through alert use of hand or mind, whereas dexterity pertains more exactly to achievement itself. Your adroitness in the use of a sword is revealed in a duel; your dexterity in its use may be proved before a mirror. Dexterity is expertness; adroitness, quickness and keenness of perception. *Gift* is the general covering term, connoting as it does quality both natural and acquired that makes certain work "come easier" than it otherwise would.

The decision of the ARBITRATORS was rejected, and the case came eventually before the JUDGES of the court.

An *arbitrator* is one selected by disputants to settle a disagreement in order to avoid, if possible, taking the matter to court. The word is frequently used in the plural for the reason that arbitration in serious disputes is usually undertaken by a committee, one or more chosen by one party to the dispute, one or more by the other, and one or more by those thus chosen. Each member of such conciliation group or committee is called an arbitrator. An *arbiter* is one whose opinion or decision is regarded as finally authoritative; it is of the same derivation as *arbitrator* but has come to be used, not so much in the sense of conciliator, but rather in that of one whose opinion and judgment establish standard or criterion. You speak of an arbiter of fashion, an arbiter of conduct, and in religious reference of the *Arbiter* of our souls (meaning God). *Arbiter* is thus more frequently used in the singular than *arbitrator*, but they are sometimes used interchangeably, in either number. A *judge* is anyone possessed of qualifications that make his opinion and judgment respected and acceptable when they are brought to bear critically upon given instances; you speak of the judges at a debate or at a dog show or at any function where premiums are awarded. But in the introductory sentence the word is used in its special legal signification of one who is qualified by education and practice to supervise proceedings in a court of law and to render decisions. In a broad general sense anybody who passes judgment, however minor, is properly called a judge, as when you say that you are no judge of something or that you wish you were a good judge of pictures (the word *judge* is derivatively Latin *jus*, right, and *dicere*, to say). In the higher courts of the United States, and especially in the United States Supreme Court the judges are called *justices*, and the word *justice* is very often made a part of the personal name, as Mr. *Justice Hughes*. Both *referee* and *umpire* are applied principally to courts of law and to sports. One, usually a lawyer, appointed by a court to decide a dispute between litigants or to report

on the periodic status of such dispute, is called a *referee*. One, not necessarily a lawyer, appointed to render decision in the event that arbitrators themselves disagree, is called an *umpire*. And one, usually himself an expert or a former distinguished athlete, who supervises an athletic contest, sees that rules are observed, and the like, is called a referee in the field of sports. *Umpire* is used in the same sense. But the two words have parted company to a degree in connection with sports. You speak for instance of a referee at a prize fight and at hockey and basketball games, of an umpire at baseball and tennis games; but there is some confusion, both terms being used of cricket and football. *Umpire* used in connection with sports has taken on a little of the idea of arbiter; *referee* has not done so. An umpire may, for example, be expected to take a hand in the maintenance of standard and morale, though this is more exceptional than customary as yet. Both *referee* and *umpire* are used loosely and interchangeably in general expression to indicate any person who decides issues in the ordinary affairs of life—social, domestic, community, personal, political—whether they be serious or merely friendly and sportive. The latter—*umpire*—is Latin *non*, no, and *per*, even or equal or peer. Middle English made it *nompere*, and Old French, *nomper*. The present English form came about through the assimilation of initial *n* by the article *a*; that is, *a nompere* became *an ompere*. Eighteenth-century lexicographers derived the word from *un*, a, and *père*, father, and an umpire may very well be regarded as a father, albeit an arbitrary one at times. The cognate Latin term *impar*, odd or not equal, contained the idea of arbitration.

He ARGUED, he PLEADED, he ENTREATED, but the members of the jury were neither convinced nor persuaded.

Argue means to present reasons pro and con; it indicates, should indicate, a purely rational procedure taken in an effort to make clear to the mind the issues involved in a given proposition. *Plead* has in it a little of the idea of *please*; it is to argue with particular ardor, and in general usage the word always connotes some degree of appeal to the emotions. Its strictly legal interpretation precludes this to a degree and emphasizes, rather, the idea merely of warmth and, perhaps, enthusiasm as an addition to clarification. The word has additional technical connotations in the law, and in British courts an argument is called a pleading. *Entreat* is to petition ardently and passionately; it is likely to personalize pleading and to concretize argument. You may argue that you had a right to shoot a violent invader of your home, in self-defense and in defense of your family. You may plead that a man's home is his castle, and that a man is in honor bound to protect those who are dear to him, not only as a right but as a privilege. You may entreat the jury to spare you because of your invalid wife and three little children. *Advocate* is to plead in support of with the view to vindicating, and to do this by arguing (making clear), by pleading (earnestly importuning), by entreating (personally urging). *Solicit* is comparatively weak, and sometimes unfavorable, often denoting little more than *invite*, sometimes carrying inducement, sometimes implying deceptive practices. *Invite* is still weaker, meaning merely to request to come or appear or give atten-

tion to or to engage in; it too may be used unfavorably, as in the sense of *tempt*. *Debate* is "full-dress" argument; that is, it is formal and staged argument. But the word is used loosely to denote any give-and-take on a question, and even a mental and emotional argument with oneself. *Discuss* is a looser term, indicating impromptu or extempore informal talk on both sides of a question, covering all considerations, but without painstaking or formulated ordering or pointing. *Dispute* is still sometimes used for *debate* and *discuss*, but this usage is now becoming archaic, and the word as both verb and noun has taken on almost exclusively the unfavorable connotation of verbal altercation or contention that may approach vulgarity.

Since some of the belligerents signed the ARMISTICE with RESERVATIONS, it was feared that the SUSPENSION of hostilities would be of short duration.

Armistice is Latin *armo*, arms, and *sto*, stand; it applies to warfare conditions in the main, though it is loosely used of numerous others. In strict usage it means suspension of hostilities by the laying down and silencing of arms under agreement of the contending forces, usually for the purpose of discussing terms for the cessation of warfare. Like the other terms here discussed, *armistice* suggests temporariness; that is, under mutual rules of warning, fighting may be resumed at any time that negotiations looking to peace break down. The term *suspension of hostilities* may mean armistice, but it may also mean discontinuance of fighting temporarily for any reason whatever and does not necessarily denote agreed-upon cessation of fighting. *Reservation* means holding back, or withholding, an unexpected or unsuspected qualification or modification that, if expressed, would so change meaning and intention as to negative an entire transaction or proceeding. In this company it is frequently preceded by *mental* in order to emphasize the fact that the limitation is of the mind only, but this is by no means necessary when the context implies the abstract usage of the word, as it does in the introductory sentence. *Reserve* is its concrete correlative, meaning that which is held back or stored for future use or to meet emergency. You speak of holding troops in reserve or say that a *reservoir* (place where something is reserved) holds water in reserve for the town. *Reservoir* pertains to the physical or concrete; *reserve*, to the abstract for the most part, even to the extent of meaning reticence, silence, or secretiveness, as when you speak of someone's cold reserve in the face of great provocation. And *reservation* pertains to the concrete in the sense of laying aside for a special purpose, as when you speak of a tract of government land as an Indian reservation. *Preservation* likewise pertains to a place set apart but it stresses the idea of saving or storing or keeping against future purpose under guard or protection. *Preserve* may be used synonymously in this meaning, but it has special denotation used with reference to fruit cooked with sugar for the sake of preservation. *Conserve*, in this connection, emphasizes the retention of pristine quality. These terms are in much expression used interchangeably. When you speak of the preservation of health you mean keeping it as sound as it is; when you speak of the conservation of health you mean taking precaution against anything and everything that may threaten

it. *Suspension* means derivatively hanging from, and, thus, any temporary stoppage or cessation; you speak of the suspension of a student from college or suspension of sentence, meaning by the one temporary dismissal, by the other postponement pending right conduct of the one concerned. *Suspense* denotes somewhat greater indecisiveness and uncertainty, and thus anxiety and eagerness. *Suspension* savors more strongly of the fact; *suspense*, of the condition. A culprit may live in agonizing suspense while awaiting a judge's decision which may be suspension of (debarment from) certain cherished special privileges. *Truce* may be regarded as the Anglo-Saxon equivalent of *armistice*—suspension of arms by "pledge" or promise of keeping one's word (it is ultimately *treow*, troth). But it applies more broadly, and is now used to cover any respite or repose or peacefulness after activity or struggle, and may often suggest welcome relief and desire to discontinue strife. But *truce* and *armistice* are in much usage today treated as at least nearsynonyms. *Abeysance* means suspension or arrest or suppression as for the time being, as if something is held temporarily pending "expected" aid or decision or determination; it connotes undetermined and unsatisfactory condition concerning which there is strong expectancy of correction. You have everything in readiness for action against a debtor but you hold that action in abeyance because you expect that he will settle his indebtedness satisfactorily. Your temporary inaction may be justified by his settlement. But he may not settle if he mistakes your inaction for *quiescence*, that is, if he interprets your lack of activity to mean absence of interest and energy. For *quiescence* suggests lack or absence of force and potentiality, whereas *inaction* means merely lack or absence of activity though the will and power for action may be keenly recognizable. The adjective *abeyant* is now little used, the noun *abeyance* preceded by the preposition *in* having almost entirely supplanted it. You say that the rioters were held abeyant or in abeyance by a single guard.

I saw through his ARTIFICE instantly, and was thus able to frustrate his DODGE.

Artifice, literally considered, is a clever contrivance; figuratively, a trick or clever expedient used to achieve by indirection what would never be attempted openly and frankly. *Dodge* in this connection suggests shiftiness, evasiveness, slipperiness, quickness, sly attempt to outmaneuver in dealing; it is a colloquial term pertaining literally to bodily movement, figuratively to mental trickery, and is less comprehensive than stratagem which pertains primarily to extended and elaborate plans for circumvention. The popular term *artful dodger* is repetitious for the sake of emphasis. *Strategy* is the comprehensive abstract form; it may consist of a number of maneuvers and stratagems. *Wile* contains the idea of sorcery or witchery, and is usually unfavorable in meaning, though this connotation has lost ground with the disappearance of belief in supernatural phenomena, and the word now means wheedling or playful trickery. *Ruse* derivatively means dodge; it is an attempt to turn or divert attention, as by pretense or disguise. *Subterfuge*—etymologically "to flee under"—is some sort of evasion or equivocation made for the sake of escaping difficulty or embarrassment. *Finesse* indicates delicacy

or subtlety or diplomacy in handling a situation. You say that the statesman effected the negotiations with finesse, that the plea of illness on the part of your secretary was merely a subterfuge to avoid a hard day at the office, that you resorted to the ruse of female impersonation in order to get across the border, that the wiles of the children to get you to take them to the circus were naïve but effective.

Aldus Manutius was neither an ARTIST nor an ARTISAN but an ARTIFICER.

An *artist* is one who is skilled in the fine arts and who produces excellent work in some department of them. An *artisan* is a worker in the field of manual or mechanic arts. The artist who turns out a magnificent piece of sculpture is called a creative worker. The artisan who performs the same manual operation day in and day out in strict routine or who does other work calling for mere physical activity is called a manual or a mechanical worker. But he who takes a certain degree of thought and imagination to a task and at the same time produces with his own hands—less of the one than the artist, less of the other than the artisan—is called an *artificer*. He stands somewhere between the artist and the artisan. He who has the ability to devise new and beautiful type faces and at the same time to set type and print is an artificer. He who manufactures type in a foundry is an artisan. He whose original canvases are worthy of exhibition and reproduction is an artist. But the artist in the mixing of his paints becomes something of the artificer, and the artisan who is able to give an individual and creative touch has something of the artist in him. *Workman* is the general covering term, and applies to either skilled or unskilled work. *Laborer* pertains chiefly to pursuits requiring strength and exertion and endurance in the physical sense. *Mechanic* means working in connection with machinery, and *operative* indicates the operating of a machine in repetitive processes. *Craftsman* pertains to one who is skilled in the so-called manual arts—in handwork or handicraft.

Those of us who had seen his ASCENDANCY become MASTERY, and his mastery SUPREMACY, marveled that so small a man could achieve such power.

Ascendancy, in this association, means the upward and onward movement toward the achievement of dominant and predominant influence, as when a political leader increases his hold upon party or government. *Mastery* is ascendancy arrived at superiority and authority, but mastery must be ever watchful of its status if it would hold what it has gained and must thus "play the game" to be constantly proving its mastership. *Supremacy* is stronger; it means power and authority achieved to that degree of certainty where fear of their loss does not necessitate compromise and where assurance of their permanence has been known to tempt to malpractice or oppression. *Ascendancy* is ambition on the march; mastery, ambition achieved; supremacy, ambition signed, sealed, and delivered. *Triumph*, in this company as elsewhere, is achievement or attainment or success brilliantly consummated and thus worthy of laurels and celebration (derivatively it is Greek *thriambos*,

hymn to Bacchus). *Victory* is the defeat or overcoming of opposition, as of an enemy in battle or of obstacles in the path to success and glory; at best or worst it may be but temporary—"mastery for a moment." But it may be permanent, and result in the *subjugation* of opponents, that is, in bringing them "under the yoke." *Subjugation* pertains principally to people or peoples; *conquest* is its correlative in application chiefly to materiel and territory. Your subjugation of an enemy may make him slave; your conquest of his property may make it booty or tribute or transferred dominion. But *conquest*, like its corresponding verb *conquer*, may pertain to everything and everybody that "goes with" victorious gain or possession. *Dominance* implies command; he who has or takes dominance has or takes commanding position; this by inference suggests not absolutism but majority leadership and support. But this word, like *predominance* and *preponderance*, is used today more in reference to things and abstractions than to people, as when you say that party politics takes dominance over statesmanship in American affairs. Derivatively, however, *dominance* means ruling over others. The prefix *pre* in the other two words indirectly connotes comparison, the one meaning ruling before someone else, that is, more extensively or powerfully; the other meaning outweighing someone or something else, that is, being more important or weightier. *Pre-eminence*, similarly, means standing out so that other persons or things are comparatively "backgrounded."

He has ASSAILED my honor, ASSAULTED my person, and INVADED my home.

Assail and *assault* are derivatively the same—Latin, *ad*, to, and *salire*, leap. But they have parted company, *assail* going the figurative way for the most part, and *assault* the literal. The former is to attack by language, to harass and molest as if by gossip or questioning, but also to undertake with determination, and loosely (too often in the newspapers) to attack physically; the latter, to set upon by fists or weapons, to overpower by physical strength, or, in any case, to threaten ominously and violently. It is largely a law term pertaining perhaps to the merest touching of another's body or clothing, intentionally or unintentionally, as well as to beating and torture and rape. The term *assault* and *battery* is now repetitious but was not so originally, *assault* meaning threat or menace, and *battery*, beating (French *battre*, beat). *Battery* is by way of disappearing; *assault* may be expanded to mean military attack or enemy incursion of any sort. *Invade* means to enter in violation of rights, as a rule with hostile intent or evil consequence, as when you say that the enemy has invaded a country or that a deadly germ has invaded the body. *Intrude* is lesser in both application and connotation; when you intrude you force yourself upon someone or some place without permission and thus without welcome, though your intent may be not only peaceful but justifiable, even helpful and kindly. You intrude upon a private conference for some immediately strategic purpose—perhaps to announce that fire has broken out in the building. Such intrusion may be as unwelcome as it is uninvited though ultimately realized to have been right and proper. Lovers who are intruded upon are said to be "surprised"; if you intrude beyond a property line you are said to *trespass*,

that is, to exceed or violate lawful bounds, though your intrusion may be quite harmless and even unintentional. You *encroach* upon another's property when you gradually or imperceptibly appropriate it unto yourself or unto your own adjoining holdings perhaps, as a squatter does when he little by little brings more and more of the land upon which he has squatted under control and cultivation. You *infringe* when you "break into" the individual rights of others; the word is now used chiefly of abstract violations though originally it pertained to physical impairment or destruction. You speak of infringing copyright or patent laws, or of infringing an oath or a trust or an injunction, that is, of failing to comply with its terms. *Infract* is now little used, having been largely supplanted by *infringe*. Both are Latin *infringo*, break. The noun *infractio* is, however, in more or less common use, and pertains primarily to broader and more general violation than *infringement*. You speak of infraction of laws or rights or agreements or of acts or treaties or compacts, of the infringement of some particular article or of certain terms in a negotiation. Your attempt to arrive in a foreign country without having your passport and other papers in order constitutes an infraction of international treaty arrangement; your appropriation of another's trade-mark or trade name for your own business advantage constitutes an infringement of individual rights as protected under the copyright and patent rules and regulations. The two nouns are, however, in much usage interchangeably applied.

Lofty ASPIRATION and firmness of PURPOSE enabled him to realize the GOAL he had set for himself.

Aspiration means striving for that which is ardently hoped and wished, but which may nevertheless oftentimes be felt as more or less unattainable. *Purpose* indicates mental and emotional focus of attention upon achieving an end; it pertains to what one means to do, whereas aspiration pertains to what one hopes to do. Worth-while purpose is always highly flavored with aspiration. *Goal* denotes the end or the actual attainment for which aspiration longs and toward which purpose is bent. *Design* suggests planning and scheming, sometimes in an unfavorable sense in which case it becomes nothing but artful devising; primarily it connotes adaptation to purpose or the studied adjustment or effort or endeavor for the attainment of a goal. *Effort* means the voluntary or involuntary expenditure of force and strength toward a definite end; it naturally involves *exertion* which also means the expenditure of force and strength without necessarily implying focus or definite goal. *Endeavor* is effort or exertion that is continuous. *Exertion* is common to both effort and endeavor, as aid an abettor, effort requiring more by way of intensity, endeavor by way of endurance. *Aim* has in it the idea of direction and directness in relation to the object upon which it is focused. *Intent*, like *purpose*, emphasizes the end, minimizing by comparison the details involved in its realization; it denotes, if anything, more of fixity and concentration than *purpose*, but the two words are used interchangeably. *Intent* itself has come to have special signification in legal phrascology, *intention* being its more popular and colloquial equivalent. You speak of aim as being direct, of intent to kill, of purpose as definite,

of design as well thought out, of worthy intentions, of effort as intense, of aspiration as high, of endeavor as persistent and unflagging, of goal as commensurate with ambition and exertion.

The sheik was ASSASSINATED in his tent and his tribes were MASSACRED.

Assassinate implies treacherous or perfidious assault after cold-blooded premeditation and plan; it is used of human beings only, and usually of those prominent in some walk of life. The word is derived from Arabic *hashish*, name of a drug to which a murderous sect of Mohammedans was addicted. Eaters of the drug were called *hashishin* (*hachaschin*), a plural agent noun. *Assassin* is what this word has become in English, really a plural now treated as a singular. Hashish intoxicated and incited to murder, for "the beatification of special divinities," its victims said. The "excuse" no longer attaches, of course, an assassin being one who kills openly or secretly, usually from political motives. *Massacre* implies indiscriminate mass killing, the victims being unable to make any effective resistance. *Murder* always implies maliciousness, and frequently premeditation. *Slay* means to kill by violence; it is usually individual in application, and is now used very little colloquially but it remains in poetry. *Execute* means to kill legally and ceremoniously in carrying out judicial sentence. *Massacre*, *murder*, *execute*, like *assassinate*, are used of persons only, and *slay* preferably so. *Slaughter* is used primarily of lower animals, but it may be applied to mass killing of human beings, especially in war when, as result of sudden strategy, large numbers are fatally trapped by a single maneuver. The aftermath of massacre and slaughter is *carnage*—dead and mangled bodies. *Butcher*, too, pertains to lower animals, but here again the word may on occasion be applied to the killing of human beings in a way that is ruthlessly cruel and savage—as if they were beasts; it is also used to mean the systematic killing of an animal, in such manner, that is, as to make its parts suitable for markets. *Dispatch* is "quick riddance," implying speed and celerity in killing as well as quietness and, perhaps, smoothness and slickness; it usually connotes intent more or less suddenly formulated. *Liquidate* is now by way of graduating out of gangster's slang into colloquialism. It at first meant to pay off by death for some betrayal or treachery or defiance of orders in the underworld. But it is now applied in a broadened figurative use, especially in military and political circles, to the "putting out of the way" of anyone suspected of disloyalty or obstruction. It frequently carries rather horrifying connotations that reflect the methods of the early gangsters, such as burying alive in cement coffins or "taking the victim for a ride" or "bumping off." The covering term *kill* has multitudinous uses and meanings, both literal and figurative; it signifies to deprive of life—any life in any way.

Now that you have explained I ASSENT to the proposal but I will never CONSENT to your taking the trip alone.

Assent involves the understanding, and has to do with statements and propositions and judgments. *Consent* involves the will and the emotions. You assent when you are convinced in your mind; you consent when you

temper your desire with will power, and as a result comply. *Consent* is stronger than *assent*, and may frequently indicate that the wish is father of the thought. *Agree* is a covering term meaning to be at one (will and heart) with someone regarding anybody or anything. *Concur* is a specific form of *agree*, and *coincide* a still more specific one. But the former pertains more particularly to what has already happened, the latter to what is taking place. You concur with a sentence passed down by a judge; your opinions coincide with those expressed by the attorney for the defendant in the summing up. Causes and results concur; views and issues coincide. If you *accede* to anyone's wishes, you yield; this word is more formal in its connotations than *consent*, and always implies a little sacrifice of feeling or opinion, or both. *Consent* is complete; *accede* is not quite so. *Acquiesce* is utter negating of any opposing feeling or judgment—and thus yielding—without necessarily signifying full agreement. He who acquiesces may simply not care to express disagreement. But you may assent and consent, accede and acquiesce, without absolute approval. And you may likewise even agree and concur without absolute approval—the latter is, indeed, the former as far as general considerations are concerned. But *coincide* is to agree in every detail—"to occupy the same space"—and if therefore your opinions and judgments coincide with those of another they must evidently approve that other's judgments and opinions.

Master Woodchuck AS WELL AS Brer Rabbit was manifesting indifference this morning to the beautiful carrot that was placed so temptingly in that queer steel contraption; BESIDES, they were both incapacitated a little as result of having evinced somewhat too much interest yesterday in another carrot similarly placed.

As well as is a connective meaning equally, together with, just as much, in addition to, no less than; but in such grammatical construction as this it is co-ordinate in idea but subordinate in relationship; that is, like its synonyms it is never permitted to influence the number of the verb. *Besides* means over and above, moreover, else, also, in addition; it is chiefly and preferably used as an adverb, and *beside* as a preposition. But momentum of misuse of *besides* as a preposition and of *beside* as an adverb has resulted in the one's being used for the other and the dictionaries have succumbed, listing each as both parts of speech. As conjunction (in this company) *besides* usually implies follow-up by way of corroboration of something said before. *Moreover* has much the same force; it means further, likewise, beyond what has been said. It is somewhat more dignified and literary and emphatic than *besides*, but the two words are used interchangeably in much expression, and both may be used as connectives between clauses and sentences. *Withal*, as adverb, also means in addition or with the rest; it is likewise an emphatic form of the preposition *with*, and as such usually follows its object. If you say that Mr. Woodchuck is a wiser animal, and sadder withal, you use *withal* adverbially with the force of in addition or besides or moreover. If you say Here is a steel trap to catch a woodchuck withal, you use *withal* prepositionally. In either use, however, this word is almost archaic. *Also* is to too much what *moreover* is to *besides*—somewhat

more emphatic and formal. Both add to something said before, suggesting in addition, as well, besides, over, more. *Also* is condensed *all so*; *too* is expanded *to*. The former is two words made one; the latter a form of the preposition *to* (the stressed extension came about in the sixteenth century). In the sense of very, *too* is chiefly emotional, says Oxford. In the German idiom *also* is more frequently used at the beginning of a sentence, but it may be so used in English, as may *too*, though less frequently. *Similarly* means likewise or in like manner; strictly used in this connection it should indicate likeness or similarity, but it is in general interchangeable with any of the terms here discussed when the idea of addition fits into an expression. *In addition* or *in addition to* implies—or should do so—more than merely one item of corroboration of some preceding statement; it is more colloquial and less formal than *furthermore* which also carries the idea of climax in the supplementing of expression. *Likewise* is also more dignified and literary than most of these adverbial conjunctions, and is to be classified with *more-over* and *furthermore* as denoting somewhat more emphatic follow-ups. The suffix *wise* is Anglo-Saxon *wise* meaning way, manner, mode, fashion, as in not only *likewise* but in *in any wise*, *in no wise*, *in this wise*, and the like. The correlatives *not only—but also* are preferably placed before the terms they connect, but it is not incorrect to place the one after, though a certain wrenched quality may thus result, advantageously (for emphasis) or disadvantageously (by way of self-conscious structure). You may say He was not only wiser but also sadder, or He was wiser not only but also sadder. But the latter is frowned upon by many. The somewhat nice distinctions here drawn are by no means always observed by the best writers and speakers. As a matter of fact these terms are for the most part used interchangeably. Perhaps the most important thing to be said in regard to them is that as result of their fluid interchangeability they enable one to avoid the monotony of repetition.

When I say that I'll be there AT seven, you know that I mean ON the stroke, not some time WITHIN the hour.

At suggests pointedness, definiteness, fixity; *on*, as a rule, may also do this, and is in much usage synonymous with *at*; *within* implies margin or boundary, limitation or leeway; *in* may be used synonymously with it in this connection. In the introductory sentence *within the hour* means sometime between seven and eight; that is, it indicates period. *In* is usually looser in denoting period, as when you say in the evening, in the fall, in a little while, meaning some time in the evening, and so forth. And *in* has this fluid inclusive denotation also with reference to position or location, as in the city, in the dormitory, in the intestines, in the interim. *At* is used to denote a definite division of time, as at noon, at dawn, at morn, at teatime. And *at* holds to its specific denotation in regard to location; you say that you dined at a certain hotel in Denver, that you were in Oxford last month because your son is a student at Oxford, that your friends are in the South but at what point they will settle for the winter you do not know. It is sometimes held that *in* pertains to the larger area, *at* to the smaller, but this distinction cannot be made a general rule by any means, for *in*, like *within*, often

pertains simply to interior. You say that you slept at the inn last night, in a little room which in spite of its small size had within it every possible provision for comfort and convenience. But in general, *at* is not used before names of countries, or before names of cities and towns spoken of as inclusive of a geographical area; spoken of as specific points they are correctly preceded by *at*. *On* is frequently found in figurative or pictorial expression, as on hand, on the spur, on the spot, on the stroke, on watch, on duty, on the march, on top, and the like; it is used interchangeably with *at* when closeness of location is indicated, as He sat on or at my right or The picture hangs at or on the left of the mirror. But like *in* with reference to interior, *on* has its specific uses in regard to position, exterior or interior. You say that there are crumbs on the floor in the kitchen suspiciously at the very place where Bobby was seen a few minutes ago. The phrase *on the threshold* indicates location; *in the threshold*, position (framed by the structure itself); *at the threshold*, neighborhood of as if looking out or in, or, figuratively, at the beginning. *On guard* means at guard or at attention. But all the words here discussed have become idiomatically frozen in much of their usage. You say that you live at 24 Lenox Avenue in Kansas City in the United States, or that you live on Lenox Avenue in Kansas City within walking distance of the art museum.* Similarly, you say that you live on Washington Square, in Greenwich Village. *Into* suggests motion from one place to another; *in*, stationary or limited location. You walk into a room from an outside area or location; you walk in a room, that is, from one place to another within the same room—pace back and forth perhaps. *Onto* is a more popular or colloquial term than *into*, though its composition is correlative. It is sometimes slang, as in I'm onto you, meaning aware of or apprised of or "wise to." But written singly or as two words, *onto* may be correctly used with the meaning of upon, to and upon, upon the top, atop, to position or location on or against. It is to be avoided in most expression, though its analogy with *into* and *upon* naturally makes it an inviting term. In the vast majority of cases where it tempts to usage, *on* is adequate and correct. He fell on the roof and He stepped on the ice mean something different, however, from He fell onto the roof (from a higher position) and He stepped onto the ice (from land).

Robert G. Ingersoll was denounced as an ATHEIST but he called himself an AGNOSTIC.

An *atheist* denies that God exists. An *agnostic* denies that it is possible for a human being to know whether there is a god; he withholds opinion, perhaps hoping for the best, being prepared for the worst, and resigned to taking what comes. *Agnostic* is Greek *gnosis*, knowledge, with negative *a* prefixed; thus, not knowing or no knowledge. *Gnostic* is a very old word; *agnostic*, a comparatively recent invention or adaptation. It is said to have been devised by Thomas Henry Huxley about 1870 as a substitute for *unbeliever* and *atheist*, both of which were in bad odor at the time. He may have been helped by Saint Paul's words "I found also an altar with this inscription *To an Unknown God*" (Acts 17:23), but not likely, though the last

* See *Take a Letter Please* by the same author.

two words would be Greek *agnosto theo*. *Gnostic* had a special meaning in the early Christian centuries, namely, one who was a mystic or a transcendentalist in his interpretation of Holy Writ. The *skeptic* reflects, is naturally critical and incredulous, and dismisses Christianity as being doubtful in both method and revelation. An *infidel* is "without faith"; he denies the principles of the Christian faith and the authenticity of the Scripture upon which it is based. *Infidel* is the most reproachful of these terms, carrying with it even yet some of the opprobrium that attached when it was used by both Crusaders and Mohammedans as a mutually insulting term. Today it is the one word of the group that is reproachfully applied to anyone who does not accept a standard religion; that is, the Buddhist is an infidel to the Christian, the Christian to the Buddhist. A *deist* believes in a personal god as a manifestation of natural religion, but does not accept his special interest in humanity or the Bible as explanation and proof that he does. A *disbeliever* is an *unbeliever*; both reject biblical revelation, the one, perhaps, with greater attempt at logic, the other as result of instinct or feeling. A *freethinker* tries to free his mind and his judgment from all preconceived ideas and authority, especially in regard to religious matters; he is a "conscientious objector" as to the tenets of Christianity until, according to his lights, he hears them rationally explained. Possessed of sufficient intellectuality he becomes a *rationalist*, one who holds that reason is the only true source of knowledge and wisdom, and who, in religion, attempts to explain even its supernatural elements on rational grounds. A *heathen* is one who does not accept the Bible or its God, and is thus an unconverted member of a polytheistic or idolatrous and thus so-called savage or uncivilized people. A *pagan* is one who, neither Christian nor Jew nor Mohammedan, nevertheless worships some imaginative object or person more refined and cultured than the object of heathen worship. The worshippers of the Olympian gods were pagans; believers in totems are heathens. *Heathen* is Anglo-Saxon *haedhen*, heath or hedge; *pagan* is Latin *pagus*, village or district. The former connotes a lesser degree of civilization than the latter, as the rude heath dweller would be less literate in his religious instincts than the village dweller. But the two words are used interchangeably to indicate anyone who is irreligious or unenlightened.

His many ATTEMPTS and patient ENDEAVORS resulted in heartbreaking disappointment.

Attempt implies effort and experiment and trial. *Endeavor* implies continuity, a chain of attempts, a steady pull toward a desired end; it sometimes also connotes aspiration and the striving for ideals. Like *attempt*, *effort* is likely to be a single act, but one that is more dogged and less speculative than either attempt or endeavor. *Exertion* means the expenditure of strength and power or any other faculty, and every attempt requires some exertion, as does every endeavor; effort requires more than either of these. But effort and attempt and endeavor connote aim and purpose; exertion, being an accompaniment of each, is servant rather than master, and may be without ultimate focus. *Pains* is effort that is especially fatiguing and laborious, effort that is assiduous and anxious. *Struggle* is effort that is characterized by violent

and exhausting exertion. When you say that you have gone to much *trouble* to accomplish something, you imply that your exertions were thwarted by temporary difficulty and obstacle. *Application* means bringing your skill and power to bear upon a task either intermittently or continuously. You speak of your many attempts to swim across a river, of your endeavor to win the girl of your heart, of your pains to make of yourself a good letter-writer, of your efforts to become a good skier, of your struggle in trying to row a boat upstream, of the trouble you have avoiding the protruding rocks in the river, of the application of your mind to the rules and rudiments of swimming or skiing or rowing. *Essay* is literary; it applies particularly to provisional or experimental effort. *Try*, now correctly used as a noun, is the general term for coverage of all the foregoing terms, and is the most commonly used in the sense of experiment (its derivative meaning is sift, select, cull, pick out).

She struck an ATTITUDE of consequence as she filled the doorway with her lofty hairdo and her hooped skirt, and the POSE of her fan seemed to throw a challenge.

An *attitude* may be "put on" or "just come natural," that is, it may be either conscious or unconscious. In the introductory sentence it implies a conscious or intentional management of the body for the sake of effect. But whether used to denote conscious or unconscious bodily movement or position, the word always suggests reflection of mind or emotion, thought or mood, or both, in attempt to bespeak suitably and fittingly what is thought or felt (it is ultimately Latin *aptus*, appropriate). You speak of an attitude of belligerence, an attitude of great dignity, an attitude of wounded pride. *Posture* pertains to the physical particularly; it denotes little or nothing by way of radiating a feeling but, rather, the relating of bodily parts—head, torso, arms, legs, feet—so that the tout ensemble conveys a kind of picture. You speak of slovenly posture, sitting posture, erect posture, careless posture, thus denoting something very close to carriage or bearing. And you speak of drawings that illustrate correct posture, not correct attitude, of someone whose severe military posture made his attitude in a given instance especially formidable. *Position* is more pliable in denotation; it means the way in which the body (or anything else for that matter) is placed or disposed of; it may imply both the conscious and the unconscious, and is, as a rule, more indicative of the latter than the former. You say that someone was lying in a crumpled position on the couch, that the position of his body led you to believe that he had been knocked unconscious, that he had lain in the same position for more than two hours. An attitude may be a position assumed or affected in order to convey a feeling. A posture may be a position studied and assumed for the correlation of bodily parts. You say that Fido is lying on the rug in a certain position, not posture or attitude. Comes a sharp knock at the door, and he assumes an attitude of protective defiance. Ordered to sit up and greet a guest, he takes a posture on his hind legs and extends a paw. *Pose* suggests the artificial and the studied to a more emphatic degree than either *attitude* or *posture*; it may denote any position assumed deliberately for the sake of artistic or pictorial effect and for some special

occasion or instance. In comparison to the other words here discussed, *pose* is "fractional"; that is, it may pertain to any one part or member of the body. You say that the pose of her head conveyed rebuke, that the pose of her hand constituted an invitation. You pose for a picture, whether of the whole body or of head and shoulders only. You say that someone's pose for a portrait is that of his natural position day by day at his desk, or that his posture was too rigid and erect to serve as a pose for a painter. Do not confuse *pose* with *poise*; the latter means balance, equilibrium, stability, and thus equipoise and equanimity. *Pose* and *posture*, as verbs, are frequently used interchangeably in the sense of showing off physical bearing or carriage in some way, usually to the best advantage, as when you say that the bejeweled ladies were posing (posturing) in their stage boxes.

I was ATTRACTED by his manner, and ALLURED by his method of instruction.

The word *allured* is perhaps somewhat too strong for the idea here conveyed. But it is not incorrect, especially in the language of the sweet girl graduate with reference, for example, to a much-admired professor. *Allure* is an emphatic form of *lure*, and it is widely used in the sense of draw or influence or attract almost irresistibly if not quite. But it may be used with unfavorable connotations, particularly when it is made to do duty for *lure* itself, as is often the case. Like *lure* it may then suggest deceptive influence, and even bait or trap. But it rarely pertains to the merely physical, or the dangerous, as *lure* does in much of its usage. *Attract* derivatively means to draw to or toward. You may attract consciously or unconsciously, as you may allure, and both may apply to either good or evil. Literally *attract* implies an internal force or power that tends to draw subtly and perhaps unaccountably, without manifestation of effort or motion. It is highly arguable whether, in the figurative extensions of the words, anyone may attract or allure or charm at will, in spite of the charm schools which seem to have no doubts. *Coax* definitely implies effort to attract or persuade or to draw, usually by means of tact and wheedling, and the like. But it is subjective pertaining, as it does, to the agent rather than to the thing, to him who exercises persuasion rather than to that about which he aims to persuade. It likewise implies continuance and some degree of insistence. The word was originally *cohes* meaning fool or simpleton, and it may be noun as well as verb, though the agential form is more commonly *coaxer*, and the form *coaxee* is sometimes facetiously used to indicate the object of coaxing tactics, the suffix *ee* denoting the one who receives or undergoes action, antonym of the suffix *er*, being much overdone as a rule in both light and serious usage. The law, with its *grantee*, *payee*, *trustee*, and the like, has provided cue to the colloquialist who apparently adopts the ending whenever he can, as witness *draftee*, *enrollee*, *parolee*, *selectee*, *standee* (sometimes *admittee*), and (during the late war) *conshee* for conscientious objector (objectee?). French *coquin*, rogue, roguish, is cognate with *coax* which is, interestingly enough, an early unconscious simplified spelling. Johnson thought it a low word. *Cozen* means to cheat in small and petty and unsuspected ways. It is really *cousin* (French *cousiner*), the original idea of the word being to take advantage of on the pretext of being a relative—a cousin. Johnson cites a Scotch dialect

word *cose* meaning to change, and this he relates to the fraud that may be involved in changing money; thus, *cozenage*. But this etymology has long since been rejected. Italian *cozzon*, horse trader, may be involved, since horse trading very often suggests sharp practice or, at least, hazardous dealing. In provincial parts of both America and England, to "go aunting or unc(k)ling or cousining" mean to go visiting—sponging upon—an aunt or an uncle or a cousin (or other relative) for a protracted period. *Wheedle* may be cognate with a German word meaning to wag the tail; as used now in figurative extension it pertains to abject coaxing and cajolery that may approach begging. Fido may ingratiate himself to achieve an ulterior motive by wagging his tail and thus conveying the idea that he is more attractive than usual; just so, a person wheedles by wagging his tongue in flattery. *Infatuate* means to beget or inspire such ardent feeling—passion—as to cause the object to lose power of reasoning and judgment; it is Latin *fatuus*, silly, with intensive *in*. To speak, thus, of a silly infatuation is repetitious, since *silly* is part and parcel of the word itself (the adjective *fatuous* similarly means blindly and stubbornly and foolishly fond). The word suggests carrying attraction and allurement to the danger point. *Win*, in this company, denotes success in achieving the ends of attracting and alluring and coaxing, and the rest; it suggests reaping the fruits of beguiling labor and contention (indeed Anglo-Saxon *winman* means contention or labor). *Tempt* is a general term meaning derivatively to test or try or handle. It has come in much usage to connote the unfavorable, as to lead (tempt) into evil, to divert (tempt) into wrong ways. But it is correctly used with favorable connotations also; you may be tempted to success and good and right as well as to failure and evil and wrong. The influence of the Lord's Prayer upon this word has, however, ineradicably fixed its association with evil in the average mind.

His AUDACIOUS violation of the rules of the road was equaled only by his IMPUDENT remarks to the officer who arrested him.

In the original sentence the words *audacious* and *impudent* are in reverse positions. But this arrangement would not do for the reason that *impudent* pertains in particular to relationship to superiors, whereas *audacious* is frank and open disregard amounting to defiance of conventional rule and decent restraint. Moreover, *audacity* always knows what it is doing, and is conscious of what the consequences may be. *Impudence* is less calculated, more emotional, and thus disregardful of consequences. The audacious person takes liberties and consciously defies; the impudent person takes no thought—until afterward, if then. One is *officious* who intrudes his offices and services where they are not needed, who "shows off" his authority in office; one is *impertinent* who meddlesomely intrudes in matters which are none of his business; one is impudent who is childishly brazen and insolent and "fresh." *Pert* is aphetic Old French *apert*; it implies the liveliness and flippancy of impertinence and impudence, though derivatively it means merely free, true, open. *Saucy* is indeed *sauce*; it is a "younger" term than the others—even than *impudent*—and is used chiefly of children who are light and thoughtless in their speech (*sassy* is low colloquial). But a servant may be saucy; a newly promoted clerk, pert; a person subjected

to irksome discipline, impudent; he who has been given authority for the first time, officious. *Shameless* connotes violation of the rules of decency, and *insolent* contains the idea of grossness and coarseness and offensiveness, usually accompanied with bad temper which is not necessarily involved in the other terms here discussed. And *bold*, in this company, means too forward, unblushingly inclined to take undue liberties.

Even though it was not an AUSPICIOUS moment for him to see me, the gods must have been PROPITIOUS, for he granted my request.

Auspicious is the Latin noun *avis*, bird, and the Latin verb *spicere*, see; thus, derivatively, "behold the birds." It was formerly a term used by augurers to whom the flight of birds meant certain things, or so they claimed. They looked, and saw by the birds (rather than by cards or tea leaves). The Latin word *augurari* from which *augur* is derived, is in all likelihood composed of *avis* and *garrio*, talk; *augury* therefore came to mean talking by the birds, or interpreting the flight of birds in terms of omens. *Auspicious* now means favorable omen or promise—with or without benefit of the feathered tribe. *Propitious* is derivatively "flying forward" and it was formerly also a term technical to the methods of augurers; it means control or influence or tendency in favor of. The former pertains to things only; the latter to persons or to personifications. *Propitious* was much used in the early days in appeals to the gods and the muses for assistance in some undertaking, and there are still singers, it is said, who pray to Euterpe before their concerts. But in general use today *auspicious* means favorable in connection with circumstance or condition; *propitious*, in connection with people, influence, and desired ends. A rainy day is not considered an auspicious one for a wedding but it is always hoped that a propitious sun will somehow find its way through the clouds to shine upon the bride. *Benignant* means kindly, gentle, gracious, as result of inborn quality; *benignity*, in other words, resides in the disposition or make-up of a person who cannot, as a consequence, help being as he is. He makes himself propitious to others when they enjoy the privileges of his grace and gentleness. *Benevolent* implies the willing or wishing of grace and goodness to others, and *beneficent* the actual administering of grace and good to others; the one is theory, the other practice. *Clement*, like benignant, suggests personal make-up or disposition; it is Latin *clemens*, mild, placid, kind, and is now used to denote "bigness" or generosity of attitude, especially toward offenders. *Merciful* is more general and less discriminating; a merciful person extends kindness and gentleness to all and sundry regardless of desert. *Lenient* is derivatively "soften"; it pertains more strictly to the kind or merciful act itself. A judge may be merciful toward all offenders, clement in passing judgment upon them, and lenient in his instructions as to how sentence is to be carried out.

The commission has the AUTHORITY to grant us a LICENSE but this does not carry with it POWER to perform the ceremony.

Authority is often used synonymously with *right* or *power*; it implies both to a degree. Strictly used, however, *authority* is objective, pertaining

to one in whom is vested power to control and who exercises that power, as well as to the power itself. Political election and appointment to office yield authority, as they may also yield certain power and right. *Power* implies inherent potency, ability, capacity; it is thus more subjective than objective in its basic meaning, but it may be bestowed in one way or another. Personal equipment as well as official rank or position may endow with power; authority evokes the power (powers) thus bestowed and gives it stamp of approval. Every sane man has the power to make his own decisions; he has no authority from anyone whatever to impose his decisions or opinions upon others. The despot makes the mistake of assuming his power to be objective and his authority subjective; that is, he thinks that the power residing in him constitutes inherent authority to oppress others by impositions. You may have the power to prevent trespassing on your property, but you appeal to specific authority to assert and make manifest that power. The commissioner of motor vehicles has the authority to grant you licenses pertaining to the operation and ownership of a car, but he does not necessarily have the power to drive it—may, indeed, not be able to drive a car at all. But power and authority are as frequently used interchangeably as not, especially in the plural and in their reference to persons. You speak of the license-bureau authorities and of the educational authorities, as well as powers in either case (though less accurately). But you speak of the powers behind a throne and of the powers that make for righteousness and of the powers that be, in all of which *authorities* would as a rule be absurd. Reputation, character, experience, age, education, wisdom, personality yield power to an individual, and enable him to speak with such authority as to justify his being called *an* or *the* authority. *Permission* springs from authority; it signifies official authoritative approval of some course of action and protects against censure or interference or miscontrol. *License* (*licence*) is authority—formal concrete permission—to do that which is forbidden or unlawful without it; it is issued by authority and it gives modified authority, with such powers as properly belong. In this company *license* usually also means a written or printed certificate of legal permit, as for the manufacture of something or to sell intoxicating liquors or to perform a marriage ceremony. A schoolmaster has the authority to demand obedience, but he has neither permission nor license to resort to corporal punishment in the exercise of such authority (though he may be endowed with ample power by way of legal certificate). License in another but not unrelated sense is thus permissible freedom rather than unlimited authority conferred; it is concession granted subject to the exercise of wise discretion and sound judgment. If these are not strictly observed in its exercise, then excess and abuse and violation of law result. It can no more be regarded as an absolute term than can *freedom* or *liberty*, the one connoting exemption, immunity, nonrepression, absence of restraint; the other, freedom after previous denial or restraint or curbing. To say that academic freedom is the privilege enjoyed by a teacher to discuss social, religious, and economic problems with her pupils, without restraint by the educational authorities, is to invite license, unless the teacher herself be possessed of unusual wisdom. If as a teacher of language or history, for example, she

interprets this definition as empowering her—that is, as giving her authority—to discuss venereal disease with her classes, or to proselytize or indoctrinate in any way, she abuses both freedom and liberty and attempts to exercise a power which her license does not extend to her. *Franchise* is an expanded or comprehensive form of license; it denotes special governmental grant to a person or a group (usually the latter, such as a company) to carry on some enterprise, as a railway, a ferry, a steamship line. It is usually extended by means of charter or statute, and pertains, as a rule, to collective enterprise rather than to individual. The city grants a franchise to an omnibus company, a license to a newsdealer. *Franchise* likewise bears upon rights that come about through enactment of law, as when you speak of the franchise of the ballot or of the equal-suffrage franchise. *Right* transcends the other terms here discussed in that it pertains in some degree always to the moral proprieties. But in this particular company it implies respect for legal sanction and lawful authority and the restriction of individual and collective powers to the limitations set by duly constituted authority. And the word is used in the sense of license, permission, power, or authority in much expression. You say that one has no right (license, permission under the law) to perform a marriage ceremony, that he has a right (both power and authority) to demand that trespassing over his own land be forbidden. But *right* is a comprehensive term, even in this somewhat restricted company; it covers everything that one is entitled to as result of earning or grant or assignment or law or contract, and the like. You speak of vested rights or interests, meaning rights or interests that are consummated or complete or established or free of all contingency; of riparian rights, meaning the water rights that accrue to an owner of land bordering upon water; of birthrights, meaning anything and everything that come to one through inheritance, and so forth. As the antonym of *wrong* this word is equally prolific and varied in use.

Only after he was quite certain that he had AVENGED the wrongs done his client, did he REVENGE himself upon those who had attacked his conduct of the trial.

To *revenge* is to pay back, to get even, to render an eye for an eye and a tooth for a tooth; it is subjective; it connotes malevolence, hate, animosity, the spirit of "getting back at." It may on occasion be justified in the cause of right or fair play, but as a rule it is personal and retaliatory. To *avenge* is to vindicate another who has been wronged, both for the sake of the wronged person himself and for the purpose of seeing that justice in general is observed; it is therefore objective, connoting unselfish championing of the right and the bending of all effort upon the undoing of the wrong. The second syllable of each word is ultimately Latin *vindicare*, to defend or lay claim to; the prefixes being intensive; the two words were once as synonymous as it is well possible for words to be but they have gone their individual ways here pointed out. By comparison with *revenge*, *retaliate* is cold and calculating, denoting merely the satisfaction of seeing a wrong paid back, without necessarily any of the bitterness and hard feeling that accompanies

revenge. You retaliate in self-defense; you take revenge in self-gratification. In the one case you rest content; in the other, you pride yourself and take glory. *Vindicate* means to rout accusation or reproach or blame or wrong of any kind by declaring and maintaining and defending successfully that which is good or right or fair or just; you vindicate your word or your honor or your work against anything and everything, anybody and everybody, that would damage or endanger; that is, you make it secure against attack and defend it against malefaction and malediction, and in doing so you may acquit yourself not only successfully but triumphantly and gloriously. If under accusation you are defended, your good name may be preserved. If under accusation you are vindicated, your good name will be not only restored and preserved but it may be magnified. The word, therefore, covers all three of the preceding ones; it is both objective and subjective; it may be either selfish or unselfish. The derivative adjective *vindictive* is for the most part synonymous with the adjectives *vengeful* and *revengeful*, but it is less emphatic, and it pertains principally to a dispositional quality rather than to a method or a special instance or occasion. *Vindictiveness*, as a characteristic, may never have the opportunity for exercising revenge, but may deliberately make the opportunity, may thus become revenge itself.

The AVERSION he had always felt toward the fellow was now turned into a kind of sickening DISGUST.

Aversion—"turning away from"—is a deep-seated permanent dislike or distaste that may prompt one to keep away from its cause or source and yet to nurse a pleasure of justification. If you have an aversion to serpents, you keep away from their habitat, yet enjoy watching them safely behind glass at the zoo. *Disgust* denotes "going against taste," nausea, and now, by figurative extension, aversion to an intensive degree. You are filled with disgust at seeing a serpent swallow its young. *Repugnance* adds to aversion and disgust the idea of open hostility—wanting to fight (the Latin original has both *fight* and *fight* in it). If you see a serpent about to strike at a human being your repugnance prompts you to attempt to kill it. If, on seeing something that fills you with disgust and repugnance, you shudder with fear or anger, or both, you are filled not only with *horror*, "shivering or shrinking with dread," but with *abhorrence*, "shrinking or shivering away from." *Abhorrence* is subjective hate which becomes active as repugnance; it is temporary or spasmodic as compared with *aversion*. *Antipathy* means out of sympathy with, opposed to in feeling, incompatibility, uncongeniality; it connotes instinctive and settled dislike, which may be prefatory to aversion but which is as a rule incapable of being accounted for. If you have said of someone that you do not like him but cannot tell why, you have really said that you feel antipathy toward him. *Detestation* is intense dislike or loathing to such a degree as to prompt and justify one to "bear witness before God to the righteous hatred." You have utter detestation for a big strong father who mercilessly whips his child, and are willing to give testimony against him in a court of law. The father's vicious act is an *abomination* in the eyes of civilized society. This latter word, originally used in

religious or semireligious connections exclusively, is now in general usage applied to that which in and of itself deserves to be loathed. It is thus more objective than either detestation or abhorrence. Dead bodies, for example, permitted to lie unburned or unburied on a battlefield constitute an abomination that may result eventually in *pestilence*.

On his return he studiously AVOIDED his old gang, and thus ESCAPED the sorry fate that finally fell to every other member.

Avoid means to keep out of the way of, to keep clear of anybody and anything that is likely to cause trouble or inconvenience. It implies a more studied effort than *escape*, and suggests devising and wariness and weighing of consequences more than *escape* does. But the two words are used interchangeably very often. *Escape*, however, connotes danger and threat, especially in relation to personal freedom and the exercise of independent movement; it may also mean getting out of or away from, and in this and other literal uses suggests quickness and alertness and spontaneity. You say that the prisoners escaped through an old sewer that led from the yard, that you barely escaped a falling rock, that someone has at last managed to escape the tyranny of his relatives. Figuratively, these words are similarly differentiated; you say that someone has avoided failure as result of eternal vigilance and forethought, that another has escaped involvement in a neighborhood scandal as result of being away when certain things happened. *Evade* implies adroitness and contrivance and, perhaps, clandestine or deceptive methods. You evade answering questions by the subterfuge of forgetting or not hearing or misconstruing. Military service is evaded by numerous dexterous devices, and many a culprit has evaded deserved punishment by ingeniously throwing his accuser off the track. *Evade* is, thus, indicative of greater subtlety than either *avoid* or *escape*, though this nice discrimination is lost sight of in much expression, and the three words are too frequently used interchangeably. In the sense of thwart or hoodwink or foil, *evade* comes close to *baffle* which means to evade cunningly and thus to frustrate or render ineffectual, to confuse and puzzle deliberately for the sake of evasion. It also implies forehandedness and versatility, a prepared readiness that makes the baffled a prey as result of studied devices, slight and insignificant though each may seem to be. *Elude* is likewise suggestive of *baffle*, but it contains more of the idea of playful trickery. It implies less willful getting away from, and more sly and shifty maneuvers than do the other terms here discussed. But *elude* and *evade* are sometimes synonymous, especially when implied strategy savors strongly of the unprincipled or the deliberately deceptive. The soap in the bathtub eludes your grasp; it does not avoid or escape or evade or baffle it; similarly, the butterfly that you try to catch under your hat eludes your quickest thrusts. It may be very uncomplimentary to say of a lady that her beauty eludes you; it may be very complimentary to say that her beauty eludes description. Anglo-Saxon *shun* is in most respects the equivalent of Latin *avoid*, but it should be used to suggest a shrinking from as result of loathing or of intuitive feeling. It may, however, denote expediency born of experience, as suggested by the dictum "once bitten, twice shy"; that is,

shunning may be dictated by temperament and emotion as well as by the lessons taught by experience. Saint Paul in I Timothy 6:20 urged Timothy to avoid vain babblings, and in II Timothy 2:16 to shun vain babblings, the one instance pertaining subjectively, the other objectively. But this distinction in the Authorized Version is no longer observed, and the Revised Version has "turn away" for *avoid*. *Foil*, a technical term in fencing, is now used almost exclusively in a figurative sense; it means to cause to miss as result of skill and craftsmanship, always implying that the reason for failure is clear and open, rather than secret or underhand as *baffle* often implies. He who is foiled is usually repulsed and chagrined by an antagonist admittedly superior; he may be baffled by one who is inferior, and more scheming than skillful. If you are foiled you are frankly outwitted or surpassed; if you are baffled you are probably victimized.

He had allowed a certain phase of his AVOCATION to become such a HOBBY that it detracted from his efficiency in his chosen VOCATION.

Avocation means "call away"; it is that which calls one away from his regular work or pursuit. *Hobby* denotes a special or favorite avocation—"avocation to excess." *Vocation* is one's regular work or business or pursuit. Avocation may, however, mean work just for the time, whereas *vocation* and *business* are more likely to connote lifework. *Business*, strictly interpreted, may still be used to refer to work of a commercial or mercantile nature, but it is generally applied to work of any sort outside strictly professional occupations. *Calling* is similarly used, but it still retains something of the idea of special fitness or destined occupation. The ministry is a calling, not a business; it is also a *profession*, that is, it connotes scholarship status, as do the legal profession and the medical profession. But the pursuit of any branch of learning in and of and for itself may be called a profession, as professional scientist, professional artist; anything calling for specialized skills may now be designated a profession. Formerly the word was applied only to the ministry, law, and medicine. *Job* is used loosely for work, vocation, occupation, profession, and so forth. Strictly speaking, however, a job is a unit of work within the realm of any one of these, and it is usually assigned and paid for as such independent unit; job-work is piecework. *Employment* is used interchangeably with work and occupation and vocation and business (in its general applications); but it is primarily indicative of service rendered for another. *Pursuit* is following, and is used more with the idea of voluntariness than are the other terms here listed; it is work or occupation that one *pursues*, and this may or may not imply eagerness or ardor. Pursuit is very often an accompanying occupation, not unlike avocation. *Trade* connotes any work with the exception of agriculture, though it was formerly (and is still sometimes) confined entirely to industry and commerce; it derivatively means track or course, and still contains the idea of exchange traffic, as in *free trade* and *trade channels*. But *traffic* is used for the actual activities involved in trade, and *commerce* is a general term for large-scale trade and traffic.

As soon as I became AWARE of his presence I was CONSCIOUS of a feeling of resentment.

As this sentence was used originally the order was reversed—*became conscious . . . I was aware*. This is absurd for the reason that *aware* pertains to that which is external to oneself, to outer impressions driven inward; *conscious*, to that which is internal, to inner feeling that may be held within or be forced out to manifest itself in reaction of some sort. *Sensible* means capable of being perceived through the senses as result of either external or internal stimuli, and it may thus be *conscious* plus *aware*. It may, however, be almost an exact synonym of *conscious* though the latter may be more of the intellect than of the emotions. *Sensible* is warmer than *conscious*; *aware* may be quite cold and indifferent. *Cognizant* is knowing through understanding and observation and information. *Certain* is "surer than sure" (derivatively it has *decide* in it); it presupposes substantial data or bases; *sure* often means little more than cool and trusting optimism (derivatively it has *without care* in it). But the two words are used interchangeably for the most part. *Confident* is stronger than either because of its basic idea of faith; it is expectation plus firm conviction. *Positive* may be this also, but it connotes overconfidence not so much to the degree of faith as to that of stubbornness. You are sensible of your faults, cognizant of facts, certain that a train leaves at nine o'clock, sure that it is going to rain, confident ("have faith") that your boy will make a good showing in the examination, positive that your daughter "would never do such a thing."

In the AWFUL presence of the dead and dying the Mother Superior moved with REVERENT and SOLEMN tread.

Dreadful would not do for *awful*; it connotes impending evil. Here the evil has already befallen, and *awful* expresses correctly the idea—an awe-filling scene. But *awful* may also denote impending, as in *the awful lull before the storm*. Its use in the sense of very and terrible and bad, and a host of other related adjectives, has now become so painfully colloquial as to be justifiably objected to. *Reverent* means deeply respectful, frequently in a religious sense. *Solemn* suggests a grave and thoughtful attitude. *Serious* would imply much the same meaning except for the fact that it suggests a little too baldly its antonym *gay* or *jocose*. Slightly different shades of meaning should be noted among *august*, *exalted*, *majestic*, *stately* as substitutes for *reverent* in this sentence. *August* has in it a little of the idea of admiration, *exalted* pertains to rank or station, *majestic* to whatever concerns grandeur or nobility or expansiveness of dignity, *stately* to pageantry and ceremony. *Sober* is more or less colorless, meaning merely without lightness or gaiety or exhilaration. *Grave* implies heaviness of spirit, or weighed-down or austere, without so much of the element of reflectiveness that attaches to *serious* or *solemn*. *Earnest* emphasizes the idea of frankness and sincerity of intention, and suggests as well continence and self-restraint. But in much usage—perhaps in most—these words are used almost interchangeably by the best speakers and writers.

At first he moved AWKWARDLY among the patients and ministered to them with CLUMSY hands.

The two words were reversed in the original sentence. *Awkward* is larger in connotation than *clumsy*, and pertains to general action, while *clumsy* more particularly denotes stiffness or bad adaptation. One is *awkward* in gait or general movement; *clumsy* in handling or manipulation. Both words are used figuratively, *clumsy* the more commonly; a clumsy sentence, for example, is one that is ill constructed, an awkward argument is one that is off the train of thought or is wrongly applied. An awkward expression may defy your putting your finger upon definite error; a clumsy one invites correction of word selection and phrase and clause construction. An awkward surgeon may have the most expert and skillful hands. The ox is too clumsy in build to make a good racing animal. *Ungainly* pertains principally to gait and gesture and management of bodily parts; it means derivatively not having good and convenient form, and thus not being easily adaptable to graceful and becoming movement. *Uncouth* may have nothing whatever to do with bodily build and control; it pertains, rather, to lack of breeding and manners. The most gracefully made person may be uncouth; the most awkward and clumsy one may not be. *Boorish* connotes a superlative degree of *uncouth*, that is, grossness and rudeness of manner.

Always a BACKSLIDER, he had now become a hopeless RECIDIVIST.

Anglo-Saxon *backslider* is the colloquial name applied to one who is inclined to "slide back" morally and religiously, one who lapses in principle and right conduct. *Recidivist* is the learned Latin word meaning very much the same thing; but this term has come to be used chiefly in the language of penology to mean a confirmed criminal, one especially who breaks parole and is committed a second time or oftener. The recidivist comes to be looked upon as impossible of reform; the backslider is not necessarily, and this latter word is often used of lighter degrees of weakness. Moreover, *backslider* applies also in the sense of turning back to; that is, one who having joined a society and adhered to its principles for a time and then abandons it and everything it stands for, is correctly called a backslider. But he is not a recidivist. *Atavist* (Latin *avus*, grandfather, *atavus*, great-grandfather) means tendency on the part of animals and plants toward recurrence of ancestral type. The recurrence may be intermittent or continuous, and the word pertains as a rule to remoteness of "hark back," especially as it applies to persons. A large cultivated rose that reverts to a simple, "wild," four-petal one is said to have become atavistic. The crossing of species, according to Charles Darwin, is sometimes a cause of such return to earlier type. The child who evinces pronouncedly traits of a distant ancestor is an atavist. Atavism is sometimes designated as "reversion to type." The term *reversion* has itself, however, come to be used in a special scientific sense to pertain to the physical, whereas *atavism* is used increasingly in reference to the psychological. But both *atavism* and *reversion* are applied by criminologists to those tendencies in the individual that prompt him to commit crime; he has returned to "monkeydom" and the jungle, they contend, and his animal instincts have become dominant. But favorable

as well as unfavorable results may be possible in such recurrence; your being able "to sing like a bird" may be merely the recurrence of the nightingale or the mockingbird in you. A child who at birth has hands strongly suggesting claws may be said to be reversive (reversionary, a reversionist) to early physical type. A child who in his cultural-epoch repetitions displays unprecedented tendencies of cruelty may be said to be atavistic—he may be repeating an ancestral character trait. *Degenerate* denotes one who has deteriorated in line of descent, especially in regard to moral sense; it applies, however, to the physical and the intellectual as well, and is always used in an unfavorable sense. The degenerate may be both atavistic and reversive, both backsliding and recidivistic. In view of the fact that he is generally regarded as one who has sunk irrecoverably below the status of his ancestors or predecessors or even his former self, he is probably backslider, atavist, recidivist (in the worst sense), and reversionist all in one.

Your BACKSTAIRS methods in general and your SURREPTITIOUS disposal of those valuable papers reveal you as at least INSCRUTABLE if not, indeed, DEVIOUS.

Backstair (s) pertains literally to a subordinate or out-of-the-way stairway, one used by the less important members of a household or other organization. Figuratively it means indirect, underhand, deceptive, intriguing. *Below-stair* (s) denotes servants quarters, the place where the kitchen and laundry and other workrooms of a house or other building may be located. This term is less frequently used in figurative senses than backstairs, but below-stairs expenses, below-stairs trouble, below-stairs mutiny are quite as understandable as backstairs gossip, backstairs rendezvous, backstairs design. (Final s on these two words is optional, euphony frequently deciding.) *Surreptitious* derivatively means snatched away from under, privily acquired or taken or done away with; it pertains principally to the concealment of something by means of cunning or artifice or theft, the motivation usually being fear or escape or advantage; and it more often has to do with the concrete than do *backstairs* and *below-stairs*, and is by no means always unfavorable. You speak of someone's surreptitiously smoking cornsilk rather than tobacco, of his surreptitiously opening his Christmas gifts before the time appointed, of his surreptitiously setting his own merchandise afire in order to collect insurance. *Inscrutable* means beyond understanding or interpretation, not to be accounted for, mysterious, obscure; in this company it conveys the idea of suspicion, justifiable or unjustifiable, of being unable to understand the whys and wherefores of backstair chicanery and surreptitious dealings. Anything that is incapable of being understood may be referred to as inscrutable, but always with the implication that attempt has been made and desire to understand exists. The ways of God with man are inscrutable; so likewise are the inner promptings of one whose conduct cannot be accounted for. In much usage the word is equivalent to inexplicable or puzzling, and little more. *Devious* is *de*, from, and *via*, way; thus, out of one's way, winding or turning from a straight path, straying. You may speak of a devious path, a devious approach to a residence, a devious line

of reasoning to reach a conclusion, in all of which the connotations may or may not be unfavorable. But applied to human conduct *devious* often has the meaning of assumed errancy or of deliberately going out of one's way in order to accomplish some sordid end, and thus indicates ruse, device, shiftiness, double-dealing, expediency rather than principle. In this company it emphasizes method more particularly than do the other words here discussed, and is the equivalent of Anglo-Saxon *crooked* especially in its figurative uses indicating tricky or not straightforward. In its literal uses *crooked* denotes merely out of direct line, curved or bent or inclined, and thus suggests less involved departure than *devious*. *Stealthily* has *steal* in it; it is cognate with *steal*. While it does not mean stealing, or necessarily connote it, the word once denoted booty or whatever was stolen, and it suggests such action or intent as would be appropriately preliminary to the act of stealing, namely, sly, slinking, lurking, secret, deceptive, trapping. It is usually indicative of purposive and premeditated caution toward an unworthy end, and is thus for the most part unfavorable. *Furtive* is a milder term even though it is Latin *fur*, thief, and thus still connotes all the unfavorable characteristics that the thief possesses. But it emphasizes rather the quickness and the illusiveness of the light-fingered, and it is by no means always an unfavorable term. You speak of furtive expression, of furtive movement, of furtive humor, as well as of furtive escape, furtive manipulation, furtive dishonesty.

In the midst of such BARBARIC grandeur, their BARBAROUS deeds seemed to take on a kind of SAVAGE glamor.

The original sentence had it *barbarous grandeur* and *barbaric deeds*. But *barbarous* pertains to acts of cruelty and brutality and roughness, such as mark the barbarian off from civilization, whereas *barbaric* pertains to the attempts of uncivilized peoples to achieve splendor and magnificence—their kind of splendor and magnificence. You speak of barbaric display but of barbarous acts, of barbaric music but of barbarous torture. *Barbarous* was once separated into *barba*, Latin for beard, and *rus*, Latin for rustic; hence, an unshorn rustic or country fellow and, accordingly, a rough and uncouth one. But this analysis was fanciful and unconsciously facetious. Greek *barbaros* means strange or foreign or rude, or harsh or raucous of sound. It is an echoic word, the gibberish of outlanders on their visits to towns undoubtedly sounding much like *bar-bar* to the ears of sophisticated townsmen who probably referred to them as bar-bars. *Savage* derivatively means wild, living in a wood, and it denotes a somewhat more severe degree of fierceness and cruelty than *barbarous*, usually connoting bloodshed to some extent. It is French *sauvage* (Latin *silva*), wood. The Latin adjective *silvaticus* means of the woods or inhabiting the woods. Old French retained the *l* and spelled the word *salvage*, and the *l* was retained also in early English forms out of scholarly regard for the Latin cognate. The verb use of *savage* has passed except for special and occasional connections, as for example in such expressions as He was savaged by a lion or The raging tigress savaged him.

They pulled down the BARS, broke through the BARRIERS, and threw off their ENCUMBRANCES.

Bars fence in; *barriers* wall in; *encumbrances* weigh down. There are iron bars before prison windows, stone barriers (walls) around a prison yard, encumbrances of iron chains around prisoners' legs. Each of these words has many meanings, but in this relationship all of them pertain to hindrance, obstruction, obstacle, difficulty. *Obstacle* is Latin *ob* and *stare*, to stand against or in the way. *Obstruction* is Latin *ob* and *struere*, to pile up or build in the way. These derivative meanings still hold. An obstacle is more easily removed than an obstruction. A sea wall is both a barrier and an obstruction; the rails of a fence are both a bar and an obstacle to the pedlar bearing the encumbrance of a large pack on his back. *Hindrance* and *difficulty* are generic terms, the former meaning anything that tends to prevent forward movement, the latter anything that requires devising and exertion to master or get the better of. *Impediment*—"to tangle the feet"—is that which delays or retards. It is Latin *impedimenta*, luggage, especially that of soldiers and armies. *Impediment* differs from *encumbrance* in that it may pertain to something within, as an impediment in speech or an impediment of disposition, whereas *encumbrance* always pertains to something carried, to something without. Even in its figurative use, it still carries the idea of external, as a widow with three encumbrances and the encumbrance of a heavy mortgage. But the prisoners' chains are impediments as well as encumbrances and, to a degree, hindrances; the prisoners have difficulty in managing them, especially when obstacles are encountered and when they are obliged to carry shovels and hoes.

The BASIS of his argument appears to be that the terrain here is too high and too exposed to be used as a BASE of supply.

Both words mean the undermost or lowest or bottom part of anything that supports or holds up. But *base* is the literal term; *basis*, the figurative. You speak of the base of a flagpole or of the brain and of the basis of a drama or of democracy. *Foundation* in its literal use implies ground and underground structure, the solid and perhaps elaborate support structure that holds a building up and upon which it rests. The base of a column is the part supported by the pedestal; the basement of a building is supported by the foundation. Figuratively used *foundation* is almost an exact synonym of *basis* but in literal use it is broader and more far reaching in scope. It is regarded as preferable to speak of the basis of an opinion and of the foundation of a theory, to say that there is no basis for such a report and that a thesis is without foundation. *Ground* is the Anglo-Saxon equivalent of Latin *base* and Greek *basis*, as is *groundwork* of Latin *foundation*. And both *ground* (*grounds*) and *groundwork* have corresponding literal and figurative uses but they belong in the simpler and more colloquial categories of usage, as is usually the case with the Anglo-Saxon element in English. You tell your friend that he has no ground (or grounds) for such gossip, that the groundwork for your new house is not yet finished, that the groundwork of your article is prepared. The special use of *foundation* in the sense of

institutional endowment still carries the connotation of basis or support but neither of these words may be interchanged with it in this connection. And it is here a "larger" word than *endowment* in that it pertains not only to the actual fund or gift (endowment itself) but also to the character of the work that is thus made possible and supported.

She could not BEAR her cross if she were not SUSTAINED by prayer.

Anglo-Saxon *bear* is a generic term with numerous meanings—carry, conduct, convey, produce, stand, suffer, support, sustain, undergo, and the like. In relation to *sustain* and to the other words below it means carrying or holding or supporting a weight, literally or figuratively, be it great or small, continuous or intermittent. You speak of bearing a strain of misfortune, a burden of injustice, a load upon your back, a weight of responsibility. *Support* is its Latin equivalent in both literal and figurative use. A pedestal supports or bears the weight of a bust; a father bears the expense of or supports his children. But *support* is somewhat more limited in application. You bear a pain; you do not support it. You support a movement; you do not bear it. *Bear*, in other words, is not itself used in the sense of confirm or approve or back or second; it requires accompanying phraseology to help it to these meanings, which *support* may convey singly. *Sustain* has progressive connotations; it implies the idea of going on or continuing in bearing or supporting. The work of an organization is sustained—carried on from year to year—by voluntary contributions; it is a work that is supported by the best citizens of the community who are happy to bear the expense. A truck may be built to support a certain weight, but it may not be able to sustain this weight over extensive mileage and exceptionally rough roads. *Support* is more general than *sustain* and in much usage covers its basic meaning but *sustain* is used, as a rule, of keeping up or obviating fall or collapse or ruin under continuously trying circumstances. A person is enabled to sustain himself through ordeals as result of being supported by friends, and he may *maintain* the strictest possible reserve in regard to the causes of his sorry plight. This last word—*maintain*—is used chiefly in relation to holding or keeping or continuing in a certain condition; it is a word of more dignified and distinctive connotations than *bear* and *support* and *sustain*. What is maintained is presumably sound and substantial, sufficiently so to justify defense or continuance or supporting, be it a summer home at the seashore or an array of arguments in opposition to some political candidate. What is supported may be only partly held up; what is sustained may require constant bolstering; what is borne may verge upon sudden collapse. What *endures* holds or keeps up under stress, under threat of falling at any time. Used in reference to suffering, that which is simply borne is never so serious as that which is endured, never so bitter or so lasting. The prop that supports a floor may not endure the weight of crowds suddenly placed upon it, even though it has for many years sustained ordinary demands. He who maintains that floors in public halls and other places of public assemblage be periodically tested, deserves to be heeded.

The room was filled with BEAUTIFUL debutantes, HANDSOME men, and COMELY matrons.

Beautiful is not generally applied to men. It implies delicacy of form and contour, harmony of proportions, and a certain undefinable spiritual quality. It is applied generally to objects and scenes as well as to women, and in whatever application it is the opposite of everything that is harsh and hard and unpleasant. *Handsome* connotes a harder and more rugged and more substantial pleasingness of form and appearance; but it may mean less than *beautiful* and considerably more than *pretty*; it is at the same time comprehensive in scope, connoting the idea that perfection has been wrought not by nature alone but somehow also by the hand of man. *Pretty* is a "little" word (it once meant deceit or trick), and it is applied to small things, as a pretty toy, a pretty child, a pretty flower. *Comely* is less than either *beautiful* or *handsome*, but greater and more mature than *pretty*; it belongs perhaps to middle age, and is applied chiefly to the fair sex; it denotes pleasing and genial and comfortable with nothing of the strikingness implied by *beautiful* and *handsome*. Both of these latter words are usually used with favorable connotations, but both may connote the reverse. A beautiful woman may be dangerous; a handsome fellow may be a devil. *Fair* means pleasing to the eye, and in its general usage is a more or less neutral and superficial term. *Picturesque* is rarely applied to individuals but, rather, to scenery and abstractions and to anything having pictorial quality; certain types of human character may very rightly, however, be called picturesque in range and variety. That is *graphic* in expression which is true to life—lifelike; that is *vivid* in expression which is intensely alive; that is *picturesque* in expression which is strikingly graphic and vivid.

Her costume was both BECOMING and SUITABLE.

Becoming means appropriate to the person; *suitable*, appropriate to the occasion. *Décolleté* may be most becoming to Miss A's figure and carriage but it could not possibly be suitable for wear at a public luncheon. *Fit*, like *suitable*, also indicates compliance with set form or convention or standard, but *suitable* goes somewhat beyond this, namely, what is suitable may be not only perfectly adapted but it may also add a touch of becomingness. *Appropriate* is Latin for proper or one's own; it connotes a somewhat greater adaptation to propriety and convention, both as to individual taste and to personal and social evaluations. *Proper* implies less fastidiousness yet sufficient adjustment to what should be. *Fitting* and *befitting* are precise and more or less "puritanic" extensions of *fit*; they denote a somewhat more rigid observance of what is considered fit and proper. *Befitting* is an emphatic form; just as the Anglo-Saxon and Latin combinations *fit and proper* and *right and proper* are, the first word in each denoting correctness and the second, compliance. *Decent* formerly meant appropriate and suitable and even elegant, but it is now used chiefly of that which does not offend or shock.

The prisoner does not BEG for justice; he DEMANDS it as his inalienable right under the findings of the court.

Beg implies the plea of pity; *demand*, the plea for what is justly due. In view of the fact that a court finds in favor of a prisoner, his demand is right; if it does not so find, his demand is without foundation. *Demand* under the latter circumstance would be an arrogant and presumptuous word. *Beseech* is an emphatic form of *seek*, is more "heart tearing" than *beg*, and was formerly a synonym of *pray*. *Entreat* is less urgent and earnest than *beseech* but more so than *beg*. *Supplicate* derivatively means bending (the knee); that is, to beg in a position of humility or abjectness. *Importune* contains the idea of repetition or pressing or persistence. *Request* is the formal Latin equivalent of Anglo-Saxon *ask*, which is in turn the general term used merely for notifying what is wanted or claimed or expected. *Crave*, in this association, is more or less affected now in general usage, and is by way of becoming archaic; you ask someone's pardon rather than crave it. *Implore* has "tears in it"; it means to cry aloud, as with lamentation for what is desired. The nice distinctions among most of these terms have been considerably worn down by usage. But we still beg for mercy, pray to God and beseech His tender mercies, entreat a governor to pardon a loved one, supplicate and implore a tyrant to spare our child, importune for additional hearings or trials, petition the city council to pass a regulation. *Pray* was once confined to asking from God, and *petition* to asking from those in legislative authority. This distinction still holds but to a far lesser degree than formerly.

The BEGUILING antics and AMUSING anecdotes ENLIVENED the weary hours of waiting.

Beguile means to ease that which weighs upon one or to relieve from humdrum and tediousness, by unconsciously and indirectly diverting attention. It may mean deliberately staging of allurements, as well as unconscious attraction that increases attention to interest, and interest to absorption. The second syllable is *wigle*, whence also *wile* and *wiggle*; thus, figuratively, to wiggle mind and emotions. It once pertained to divination or sorcery. *Amuse* is to attract and divert attention superficially and lightly in such manner as to provoke good cheer and merriment. *Enliven* is to put life and stimulation into that which is waning. *While* in this company is a verb, and is usually followed by *away*. But used as noun or conjunction or adverb or verb its basic idea bears upon time. It is more specific and colorful than *pass* which denotes the mere movement of time, for it suggests active steps to make time pass happily. You while away an hour with solitaire; a party that has "gone dead" you enliven by gay music and spirited dancing; you amuse the children by impersonating animals with your voice; performers beguile the hours for the patients in a hospital ward. *Disport* is "to carry away"; to make merry through gaiety and frolicking. *Disporting* may be a method of beguiling and enlivening. *Divert* is "to turn away"; to turn a present interest away to another, a livelier one in all probability than that with which it is preoccupied. But *divert* does not necessarily connote humor or gaiety. Attention may be diverted by a serious happening. The ringing

of a bell may divert you, and it may be anything but pleasing or cheering. Whatever *gratifies* affords satisfaction at least, and may provide much more by way of pleasure and amusement. Whatever *humors* is particularly adapted objectively; it plays to the whims and moods of others. Whatever *indulges* caters to the disposition or whimsey of others, sometimes weakly and servilely, sometimes yieldingly. You indulge a child, humor a person hard to get along with, gratify a desire.

My BELIEF in your plan remains unshaken but I have no FAITH in the man you have appointed to carry it through.

Belief emanates from the intellect; *faith*, from the heart and the emotions. But the line of demarcation is by no means hard and fast. While belief is agreement and assent of the understanding, these are frequently warmed by emotion. While faith is a feeling that involves trust and confidence, these are frequently cooled by the mind. *Faith* is belief plus reliance; *belief*, understanding plus affirmation. Faith exists between man and man, and man and God. So does belief, but the latter may likewise exist between the mind of man and principles and creeds and propositions. Your *assent* is given to that which you understand and believe in; your *reliance* is placed upon anyone or anything that evokes your complete trust and confidence. *Conviction* is frozen belief—belief that has been confirmed and has thus become settled and established as result of incontrovertible evidence. *Persuasion* is frozen opinion—opinion that is very likely formed as result of emotion rather than as result of testimony or evidence and reason. You may have a strong conviction that you should do something, yet you may not do it. Perhaps you may be prevailed upon or influenced to do it only through persuasion, that is, through some power or control brought to bear upon your will and your feeling. Conviction connotes introversion to a degree; persuasion, extroversion. A creed, a sect, a party, a faith is sometimes called a persuasion, never a conviction; and the word is used jocularly sometimes to mean kind or sort. *Doctrine* pertains to whatever is taught, together with the philosophy upon which it is based. *Principle* implies fundamental truth upon which teaching rests and justifies itself. *Dogma* is a teaching philosophy that is laid down more or less fixedly by accepted authority; it suggests a special isolated item under doctrine, and is sometimes used unfavorably because untruths are sometimes likely to be held to stubbornly and irrationally. *Precept* is rule especially related to conduct, with or without any connotations of philosophy and religion, of belief or faith. *Creed* is a collective term; it means any authoritative formula or set of statements formerly but now by no means exclusively pertaining to religion. *Tenet* means he holds—third singular present indicative of Latin *teneo*; as an English noun it means any statement that is held to be true. A creed may consist of a list of tenets or of a compendium of doctrines.

His enemies said that his BENEFACTION to his alma mater was a BRIBE for an honorary degree.

Benefaction is some conferred benefit, usually of a charitable nature, but institutional gifts of any kind are referred to as benefactions. *Bribe*, though its etymology is doubtful, is probably a direct descendant of an Old French

word meaning leavings or scraps of bread, and is closely related to the idea of begging (Old French *briber* or *brimber*, to beg), or of the ability to get something undeservedly; hence, unjustly got. The word has thus passed from the association of humility and, perhaps, pauperism, to that of the "munificence" of high finance, meaning a gift made with ulterior motive by one, as a rule, amply able to pay. *Donation* means gift, as to a cause or an institution on some occasion or at periodic intervals. A benefaction by contrast has in it a stronger connotation of continuance, often suggesting settlement or endowment. *Bribe* may also suggest regularity but more often signifies occasional—a payment, perhaps, that is made only once. Any bribe paid or exacted systematically or regularly under fear or threat of exposure becomes *blackmail* or *extortion*. It is verb as well as noun; you say that someone bribes his followers, or that someone accepts a bribe. The abstract form is *bribery*. *Gratuity* denotes a favor, a "thank you" given to someone (usually an inferior) for service rendered; it is a small amount of money or an inexpensive gift, on a holiday occasion or at stated periods or when the service is rendered (as to waiter). *Boon* may denote a present given on request or apparent desire, and is really the bestowal of a gift that will itself effect a good end, as the payment of college tuition for a poor but worthy student who might otherwise be obliged to discontinue his education. (*Boon* is Latin *bonus*, good.) *Largess* or *largesse* is Latin *largus*, copious; it pertains to liberality in giving—a largess is a large or lavish gift freely given in bulk usually for fractional distribution to members of a corps or staff. *Bequest* is anything that is left by will, and *grant* denotes a gift not by an individual but, as a rule, by governmental or other legally authorized agency, or it may be a transfer of property by deed or other writing. *Gift* and *present* are the generic terms covering all of the foregoing, *gift* being the "bigger" and more formal word, *present* the less formal and more personal connoting the complimentary expression of kind feeling as between one person and another.

His many charitable interests have BENEFITED greatly as result of the ACCRUED income from that particular investment.

Benefit means to help or be helpful, to improve or to be generally productive of betterment and improved condition, as of physical and moral well-being or of conditions and situations and material things. *Accrue* means to gain or increase or come to the advantage of, as result of growth or increment or accession or accumulation; in law, to become vested as in a just claim or to vest as a legitimate right or claim. It is used most frequently in connection with money and its investment, as when you speak of accruing or accrued interest, meaning percentage coming in on invested capital. But you also speak of the advantages accruing to one, for example, from a sound elementary education, or of the benefits that have accrued to the community as result of expanding building projects that are under way. The derivative idea of *accrue* is increase; of *benefit*, do or make well. This basic distinction still holds, the former being more special and less comprehensive than the latter. *Profit* emphasizes gain to a greater degree than either; it is, however, frequently interchangeable with *benefit*, especially in figurative uses, its chief distinction being that it invariably suggests its antonyms

decrease, lose, harm, hurt, injure, waste, and thus brings out the idea of betterment or improvement or advantage through implied contrast. And *profit*, like *accrue*, applies with particular force to gain in regard to material things, and, in either figurative or literal usage, stresses the lucrative and the advantageous. Your general health may be benefited by a sojourn in the mountains; your particular ailment profits by a special treatment of some kind. By the accrued interest from an investment you have profited to such a degree that you can afford to spend some of the income to benefit the community in which you live. *Profit* derivatively suggests advancing, progressing, issuing, processing, whereas *gain* more often suggests the accomplished acquisition or increase. When you say that you are profiting from an investment you mean that interest is coming in; when you say that you are gaining from it, you may also mean that you are adding to your estate or wealth. But *gain* and *profit* are sometimes antonymous, or nearly so. You may gain a victory without profiting thereby. You may profit by another's disadvantage without gaining or being benefited in any way. He who is too eager to gain is always calculating how much he may profit by this or that action, by this or that investment. Anglo-Saxon *boot*, meaning to reward or enrich or avail, is now by way of becoming archaic; as it today stands in literature it is principally ironic or rhetorical, as in *What boots it the glory if honor be lost*. The colloquial *to boot* means besides, in addition, extra, over and above; you speak of accrued interest and a premium to boot. Anglo-Saxon *bested* (*bestead*) is also passing; it means to serve, to suffice, to help, to avail temporarily. It may connote substitution or taking the place of or seeing over or through. You say that something will bested you until better can be provided.

He was up BETIMES, and things were moving APACE before the others came down.

Betimes is now archaic except in poetic and other literary uses; it still has for many writers the old Samuel Pepys quaintness and charm. It means in good time, *be* having intensive force, as of *by*, that is, *by time* (the word was once written *betime*), and it has been largely supplanted today by *early*. If used at all in general expression it is now indicative of proper or correct or suitable time. As far as the introductory sentence is concerned, he was not necessarily the first one up, though he was up in good season; he was certainly not the last one up; he was, rather, up in due time to meet every task that devolved upon him. *Apace* is likewise archaic for the most part; *a* is a prepositional prefix meaning on or at, and the word means at a pace or swiftly or rapidly. *Amain* is almost exactly synonymous; *a* is the same prefix, and *main* stands for might, force, power (as in *might and main*); thus, forcefully, speedily, hastily, efficiently. *Eftsoons* is sometimes called a ballad word, but it has also passed, Coleridge's use of it in *The Rime of the Ancient Mariner* being its last major revival; it is Anglo-Saxon *eft*, again or afterwards, and *sona*, soon; thus, soon afterwards, soon again, quickly, speedily. *Early* suggests near the beginning of any given period of time or season or series, or (less often) any given place in an arrangement; if you are early in arriving at a party you are among the first if not the very first to arrive; if you have a piece of early Duncan Phyfe you have a sample of the famous cabinetmaker's work done

before he had reached mid-career, before work that he did later. The early eighties means sometime between 1880 and 1884 or 1885; the early centuries A.D., sometime during the first seven or eight centuries, perhaps during the first one or two; the early bird, the one to arrive at the strategic spot first or among a very few first ones. *Early* thus denotes more or less anticipative and precedent, and near or at the beginning. *Soon* suggests sequential to or following a designated period, shortly after, in a short time after a time indicated. It is sometimes used interchangeably with *early*, as when you say the sooner (the earlier) the better. But it does not apply to position; you say that being early in line John had no trouble in getting tickets, not being soon in line. You speak of the early bird, not of the soon bird, of soon getting something done, not of early getting something done; of being early in a list, not soon in a list. If you say that you did an errand for someone early in the day and soon returned, *soon* implies not only promptness but sequence to earliness. *Forehanded* means early or done in good time, anticipative, timely, and, by extension, thrifty, prudent, looking ahead. *Beforehand* is synonymous—in good time, before stipulated time, and thus foreseeing and anticipating. Both words denote in advance of rule or custom or expectation, as when you speak of someone's being forehanded or beforehand in paying his taxes.

We have been able to BETTER conditions in the neighborhood, and thus, to IMPROVE community morale a little.

Anglo-Saxon *better* and Latin *improve* are for the most part interchangeable in usage. Running true to traditional form, *better* is somewhat more satisfactorily applied to the humbler and more concrete uses and *improve* to the loftier and more abstract. But this is tweedledee and tweedledum. You better the conditions of the slums, improve the character of the people; you better your chances for promotion, improve your knowledge of French. Both words imply a variable condition in that to which they are applied. Anything that is bettered or improved may be far from a bad condition when the betterment or improvement begins, and no definite standard is connoted in either original condition or ultimate one. *Correct*, on the other hand, implies bringing into conformity with some kind of standard; it implies rule or regulation or goal set, and revision to meet it. You correct a tendency to drive to the left of the mid-road white line or an inclination to omit zoning numbers in writing addresses. But you *rectify* specific error, as when you erase a wrong zoning number and substitute the proper one; *rectify* derivatively means to make right, whereas *correct* is derivatively to make straight and is thus the more concrete and generic. What you *ameliorate* you make better or more tolerable, the implication being that perfection is neither the aim nor the hope. The word is individual as well as broad and general in scope; you speak of ameliorating misery and suffering in a certain region or in connection with a particular kind of deprivation (it is an intensified form of the comparative Latin *melior*, better, and of the passing verb *meliorate*). To *mend* is to repair, to remove a fault, to restore to original shape and purpose, to work on something that has deteriorated, in order to make it better. You mend roads or machines or stockings, as well as your manners and your ways. *Mend* is an aphetic form of *amend* which is now confined almost

exclusively to the improvement of oral and written composition; you amend a constitution or a motion or a translation authoritatively. The word implies *revision*, that is, looking back upon, and, as result of revision, bringing written or spoken matter up to date or making it correct by rectifying errors and improving phraseology. *Emend* is less rigid and specific in connotation; it is less factual and more intuitive. You amend a text to make it faultless if possible; you emend a text to make it what you think it ought to be according to the best interpretations you are able to assemble. The Revised Version of the Bible is both an amended and an emended rewriting of the Authorized Version.

He was not only BEWILDERED but CONFUSED at the turn recent events had taken.

Bewilder suggests more than *perplex*, less than *confuse*. Loosely the climactic sequence is *perplex*, *bewilder*, *confuse*. Bewilderment is partial and temporary confusion. To *perplex* is to annoy or disturb mentally as result of not being sure; to *bewilder* is to baffle decision; to *confuse* is to overwhelm mental powers to such degree that they cannot function. You are perplexed when your guests are shamefully late in arriving for dinner. You are bewildered when, on arrival, they bring a great many extra guests with them. You are confused—in a chaotic mental state—when you go to the kitchen and find that all of your help has left abruptly. *Puzzle* implies entanglement and involvement; when you are puzzled you are conscious of intricacies and complications and contrivances that challenge your mind. *Distract* suggests excitement and agitation brought about by emotional perturbation; the boisterous noise made by children while you are trying to concentrate may distract you to the point of emotional upset. To *mystify* is to deceive or perplex confidence or credulity, deliberately or otherwise; you are mystified as to what can have become of your keys which you had in your hand a moment ago, as to how the prestidigitator got that rabbit out of your breast. To *embarrass* is to make self-conscious and thus to deter natural reaction as result of some imagined or actual external agency, as when you are confronted by an unexpectedly large audience or when someone makes a tactless remark. To *abash* is to embarrass plus; that is, to cause to lose self-control as result of intensive embarrassment, frequently as result of a feeling of unworthiness or inferiority. You may be embarrassed in a reception line when you come to greet foreign dignitaries; you may be abashed when it comes your turn to greet an especially formidable potentate lavishly attended and attired, and of forbidding presence. *Astonish* is to *surprise* what *astound* is to *amaze*. *Surprise* is derivatively to grasp or take above or over (*sur* is *super*); that is, to seize or hit as with something that is unusual or unheard of or unexpected. *Astonish* adds to this the idea of shock (*ex*, out, *tonare*, thunder) or startle or temporary fright. *Astound* is a doublet of *astonish*; it intensifies the idea of shock and suggests daze, stun, stupefy, "knock out." It likewise intensifies *amaze* which is really a plus *maze*, a labyrinth that makes one dizzy and frightened and panicky. But all four of these words are used almost indiscriminately in general conversation, the last three lending themselves easily to emotional demands for exaggerative phraseology.

He was BLUNT but not RUDE, BLUSTROUS but not ROUGH.

In this connection *blunt* means tactless, insensitive, callous, undiscerning; it frequently denotes innate characteristic or mannerism, without intentional impoliteness of any kind. A plain blunt man may very likely be one lacking in the finer perceptions but with the best feeling in the world. Bluntness, however, may easily be mistaken for rudeness, and a person who is blunt of speech and manner may be intentionally so for the purpose of evincing ill-feeling, and bluntness may thus become a form of rudeness. The word *rude* may also suggest two faces; it may denote simplicity, primitiveness, rough-hewn conduct, uncivilized native coarseness; or, as here, uncouth, discourteous, inconsiderate, offensive, impertinent, insolent. *Blustrous* (*blusterous*, *blustery*) is sometimes said to be an echoic combination of *blow* and *blast*, but it has direct lineage to Low German *blustern* and Anglo-Saxon *blostre*, wander, stray, turn about. It denotes swaggering, tumultuous, "squally," making much ado about nothing, fitful and noisy and perhaps bullying and boastful. The word more often connotes manifestation of inner make-up than reaction to external stimulus, though the latter may also be the cause of fuss and bother and bluster. A blustrous manner may offend, but not necessarily; it may amuse and entertain, but it may develop into objectionable roughness. *Rough* is to *blustrous* what *rude* is to *blunt*. The rough person is harsh and overriding and domineering in inconsiderate and offensive ways. The same connotations apply to it as to *rude* but to a more emphatic degree; the one may be a steamroller; the other, a carpetsweeper. *Rowdy* is still stronger; rowdy acts cause disturbances and often involve unpleasant consequences. The word was originally used as a noun to denote a backwoodsman, and both *rowdy* and *rough*, as adjectives, may pertain to the boorishness that characterizes lack of breeding and civilization. Derivatively, however, *rowdy* is the same root as *row* and *rouse*, and the word almost invariably implies that roughness which is likely to result in contagious rows and disorderliness. *Rowdydowdy* is an emphatic reduplicative extension of *rowdy* with an echoic quality. *Roughneck* is an agential form of *rough*, though *rough* itself may be agential; *neck*, too, is emphatic, used in this company to signify the opposite of slender and attenuated and, thus, of refined and "graceful as a swan." *Abrupt*, in this particular connection, suggests quick, sharp, sudden, hasty bluntness; that is abrupt which is unexpectedly and surprisingly forthcoming by way of remark or action, and that may unintentionally or intentionally offend. It more frequently, however, suggests the former because of its closer association with thoughtlessness. *Bustling* means noisy and self-important fuss and hurry. It is probably Old Icelandic *bustl*, splash, not, as has sometimes been said, a diminutive of *busy*. Nor is it likely that *bluster* is involved. Archaic *buskle*, also meaning splash, is probably a direct ancestor. It means to stir or fuss noisily and busily, and is both noun and verb. (The bustle used in ladies' dresses some decades ago was at first not the name of the article that made their dresses stand out in the back but, rather, the projection itself. The meaning was later transferred to the pad or framework.) *Ado* is a noun though its most important element is the verb *do*; *at-do* once had the same meaning—fuss, bother, stir, bustle, and so forth. The *a* plus *do* was originally a north-of-England localism corresponding to the south-of-England and our

provincial *to-do*. *Burly* is not *boor* or *Boer* plus *like*—*boorlike*—though it is very often used in the sense of grouchy and ill-tempered and gruff. It is probably Anglo-Saxon *burlic*, handsome, the first syllable meaning bower, and, by extension, bowery boudoir or inner sanctum of an abiding place. The burly fellow was probably a diamond in the rough originally—large, bulky, sturdy, strong, like the coarse and knotted wood in the trunk of a tree.

He BOLTED from the police and ABSCONDED to Europe with the funds.

The original sentence had it "escaped the police" and "fled to Europe." But he had not escaped the police; they caught him but failed to hold him. He broke away from them or *bolted*. And *fled* is weak as compared with *abscond*. To flee is to go away, perhaps abruptly, for either good or bad reasons. *Abscond* means to steal away, to secrete oneself, and possibly to take booty clandestinely; it is to *flee* plus to *hide*, always to evade capture for wrongdoing. One who absconds is a fugitive from justice, and must take the trouble to keep himself continuously secreted. One who bolts watches his chance for slipping away, and, like an animal at bay, makes a dash at the first opportune instant. To *decamp* is more likely to be said of a group than of an individual. It means to leave camp or "break camp" literally, to run away as if danger were suddenly threatened; it thus connotes hurry, disorder, quiet, secrecy. But the word is now used colloquially of an individual who takes his things, as from a residence, and makes a hurried departure. It may thus convey the idea of escape, perhaps in an unfavorable sense, for reasons that are neither wholesome nor justifiable.

They BOMBARDED us from sea and air, STORMED our fortifications ruthlessly, and then, gaining a confident foothold, ATTACKED our peasants in their own homes.

Bombard derivatively suggests hubbub, and it originally meant discharging, as from a stone-throwing engine; it now denotes any sort of battering, usually devastating, by means of artillery fire—balls, shells, projectiles—and suggests continuous action until plans are achieved or counterattack becomes effective. The word *bomb* is a constant—Greek *bombos*, Latin *bombus*, Low Latin *bombarda*, Spanish *bomba*, French *bombe*, the basic signification of each and every one being noise or hum or hollow sound. *Bombard* is frequently clipped to *bomb*, which by popular corruption is likely to become *bumb* and *buni*. *Storm*, in this company, denotes military or naval action that is characterized by the suddenness and violence of a heavy storm; it is to attempt to take by sudden, rapid surprise attack—"a manmade thunderstorm applied to warfare." *Attack* is generic, covering both *bombard* and *storm*, as well as other terms denoting acute engagements in war; the word here implies, however, planned aggression in which bombardment and storming may be important operations. *Blitz* is German for lightning; since World War I it has been an English adoption meaning any sudden and overwhelming and devastating attack, one in particular made from the air. *Barrage* is a French word meaning barrier or obstruction, derivatively a toll bar or gate on a highroad. In this company it means to make a barrier of shellfire for the protection of friendly troops against enemy advance or assault, to curtain advancing troops

from enemy fire and thus to "blind" the enemy. To barrage by balloon is to cloud or curtain by balloons (usually captive ones) in such manner as to harass and deceive, and thus protect defensive position. *Battle* means to combat, as between hostile forces—air, land, sea—and to engage in severe concentrated action periodically during a war. *War* is thus also a covering term; when one country wars with another its warfare consists of battling here and there, more or less periodically until the victory is won. A battle, in other words, is one of a series of engagements in a war. To *skirmish* is to fight in comparatively small units and on a small scale; small detachments may engage in skirmishes on the margins of a battlefield or from ambush. To *combat* once meant to fight individually, as one knight against another; the word may now be used to denote battling on a grand scale with the engagement of major forces. To *encounter* means to come across or meet hostilely, to come face to face in conflict; it may denote planned or foreseen fighting, or, more likely, surprise engagement not entirely if at all prepared for. But the word is used to denote any abrupt or unexpected meeting of any two or more persons. To *fight* is a general term meaning to contend or struggle for mastery. It is by no means always a dignified word, or one "big" enough to be used synonymously with the other terms in this paragraph. You speak of a dog fight, a prize fight, a fist fight, a fight to the finish, and so forth. But you speak of bombarding a seacoast town, of storming a castle or a munitions plant, of blitzing behind an enemy's lines, of battling the newly drawn up re-enforcements, of warring upon Hitlerism, of skirmishing the enemy outposts to gain time, of combatting enemy maneuvers by constant attack, of encountering tough resistance at every point of the battle line. And you speak not of the fight of the Bulge but of the battle of the Bulge; not of the war at Anzio beachhead but of the battle or the encounter at Anzio beachhead; not of the combat at Cassino but of the battle of Cassino and the storming of the monastery there.

There is no doubt a strong BOND between them, but I think it is strictly platonic and by no means the AFFAIRE DE COEUR that you say it is.

Bond is a fluid and generic word with a wide variety of meanings, an old variant of *band* in the sense of holding or fastening, and in present-day usage very often synonymous with *tie* (Anglo-Saxon *tigan*, rope or string). In figurative senses, as in the introductory sentence, *bond* means a binding or influencing force or community of interest or mutuality of tastes and likes and dislikes—a sort of free masonry, perhaps, that attracts and holds people together sometimes with a consciousness of restraint, sometimes with a spiritual freedom and understanding that makes for almost perfect association or union. *Affaire de coeur* is a French term, frequently used in English, meaning affair of the heart; *affaire* alone may be substituted for it, though this French form of English *affair* may also mean *affaire d'amour*, affair of love or love affair. The latter is supposedly stronger than the former, yet the two expressions are used interchangeably, for an affair of the heart very likely pertains to love, and an affair of love very likely pertains to the heart. Both terms connote something stronger than either bond or tie. French *affaire* has been called a guilty term; English *affair*, an innocent one. But as used in

this connection today either term may be "guilty" or "innocent" or "tol'ble." A looser and more flexible connection is indicated by *tie* than by *bond*, and neither of these words connotes the degree of emotional urge suggested by *affaire*. You sunder or separate or divide or disassociate a tie; you strain or crush or break or destroy a bond. Disuniting a tie may hurt your conscience; shattering a bond may hurt your heart. The literal usage of both terms carries over to the figurative: Handcuffs are bonds; knots are ties. *Affaire d'amour* may connote something of the illicit and fleeting as a relationship between man and woman. If it lasts for some time and shows itself to be more than the mere fitfulness of passion, it may be called a *liaison*, which in this company means intimacy between a man and a woman that continues for a period, the woman frequently being regarded as the man's mistress. It may be nothing more than a sex intrigue; it may on the other hand mature into a permanent common-law arrangement. An *elopement* may mean the running away from home on the part of a spouse with a lover; it once pertained strictly to a woman who deserted her husband and home to run away with her paramour, but today the word is applied loosely to any couple who run away to be secretly married or, at least, run away together whether they marry or not. And in still broader use it is often substituted for slip away, abduct, abscond, run away. *Affinity* in this association pertains to the physical—perhaps also spiritual—attraction of one person for another, usually a man and a woman, which results in their living together periodically or permanently. It is sometimes called, seriously as well as facetiously, platonic partnership or platonic chemistry or platonic love. But the use of *platonic* may be euphemistic in these connections, the word really meaning love untainted by sex feelings (according to Plato love may transcend mere passion for the individual and become a contemplative idealization of love in the abstract). The "wagsters" refer to this as theoretical love in contradistinction to so-called practical or working love.

The state pays a BOUNTY for every rattler killed, and a BONUS for every perfect skin.

These two words are doublets, both stemming from the Latin adjective *bonus*, good. *Bounty* is that which is given by a government or a company (usually the former) for the general benefit; *bonus* is that which is given over and above an amount or a value stipulated. The one is prospective; the other, retrospective. A bounty is offered in order to spur to action; a bonus, in recognition of a deed exceptionally done. A soldier may be given a regular amount for every prisoner he captures; this is his bounty. If on an occasion he "bags" a remarkably large number, he may be given a bonus in addition to the stipulated bounty. *Indemnity* is security against loss or reparation for it in value if not in kind; it is protection against possible loss, and restitution for that which has befallen, its liability being specified beforehand. *Tribute* is ultimately Latin *tribus*, tribe, and connotes the times when a conquering tribe exacted payment from a defeated one or when a feudal lord imposed heavy taxes upon his vassals. In those days it savored of blackmail and oppression. *Tribute* is today used chiefly in an abstract sense to denote gratitude and respect and allegiance, though still used in the sense

of obligation or liability to pay, with more or less unfavorable connotations. Charles Cotesworth Pinckney's "millions for defence but not a damned penny for tribute" brought the word deservedly into disrepute in the old tribal sense, and a nation defeated in war today is said to pay indemnity rather than tribute. *Subsidy* derivatively suggests reserve or support; it means financial aid extended by a government or a large enterprise to another government or enterprise, or even to an individual, so that some undertaking may have the wherewithal to carry through; it may be money granted by one friendly nation to another to enable it to prosecute war, or to a private enterprise to enable it to introduce and develop a service for the benefit of the general welfare. *Subsidy* is a broader, more comprehensive term than *bounty*, applying as a rule to larger issues and being used chiefly of governmental underwriting. Unlike *franchise*, which is a right or privilege unrestrictedly granted an individual or individuals by government, *subsidy* pertains to the pecuniary aid itself and suggests nothing by way of defining privilege or testing competence. The important idea behind *subsidy* is the cause; that behind *franchise* is the operation. The return on a subsidy is, thus, more uncertain than that on a franchise. Government subsidy to a transoceanic airway company may yield incalculable returns over and above the merely monetary; a local government franchise extended to a bus company is a "strictly business" negotiation. *Reward* means return made for a detached or independent act, as when one gives a reward for the return of lost jewels. It differs from *bonus* chiefly in the idea of detachment, *bonus* being a follow-up emphasis, *reward* an isolated instance. But in addition to the meaning of temporary requital, *reward* is also loosely used in the sense of compensation. *Premium*, too, like *bonus*, means something over and above, but it bears stricter relation to the thing itself than to the individual. You say that stocks sold at a premium, that is, above par or nominal prices, or that a small bedside radio goes as a premium with every complete bedroom set bought, or that you won a car as a premium in a sales competition.

His BRAG and BRAVADO were unimpressive, and his DISPLAY of muscle was really laughable.

Brag is a familiar or popular or colloquial form of *boast*; it means exaggeration of one's powers or possessions, and implies somewhat more swagger and bluster than *boast*. *Bravado* is the veneer of bravery, the pretense of courage; bravery and courage are the real thing; *bravado*, the counterfeit. *Display*, in this company, means showing off or flaunting, and *flaunting*, in turn, indicates a degree of brazenness or effrontery. *Brag* and *boast* involve words; *bravado* may or may not do so, usually not. *Display* and *flaunting* are usually wordless. So also is *flourish* which has in it the idea of flower, and thus of undue show or display. *Parade* is a spectacular showing made originally for exhibiting the trappings and impedimenta and maneuvers of war or the results of war by way of booty, captives, warworn soldiery, and the like. In general usage *parade* is frequently unfavorable in connotation, as in parade of learning, parade of jewels, parade of riches, but as anniversary or holiday manifestation it connotes merely occasional or memorial. Given the quality of tableaux, and folk and theatrical show, a parade may become a *pageant*, that is, an elaborate

exhibition designed to impress the public mind temporarily with the importance of some situation or condition. *Pomp* means the flaunting of grandeur and wealth and power, and it implies solemn ceremonial and ritual to a degree. You speak of the pomp of an eastern potentate, of the pageant (or pageantry) of the mummers (in Philadelphia) on New Year's Day, of the parade of the returned veterans from a foreign field. *Ostentation* is based upon vanity and ambition; it means eagerness to show off what one has or is, or whatever will win envy and admiration. It is less empty than boasting and bravado; it may be well-substantiated display. The ostentation of diamond bracelets by no means implies that the diamonds are not real. An ostentatious style of expression may consist of a parade of large words and foreign terms, and the like, all of which are used correctly, if inappropriately. The language of pomp and consequence may intimidate and inferiorize the one to whom it is addressed.

His response had been BRASH and HASTY rather than BRAZEN or INDURATED, as some at first interpreted it.

Brash, like *hasty* in this connection, means impetuous, quick tempered, perhaps rash, and the two words are often correctly used as synonyms. But in strict usage, *brash* (French *brèche*, breach, not *break* plus *lash* or *rash*, as sometimes held) emphasizes heedlessness and thoughtlessness that may amount to harshness and abruptness, with indifference toward consequences; and *hasty* emphasizes somewhat more particularly a quickness of temper and often an irascibility that may react by way of regret and shame. *Brazen*, both adjective and verb, derives from the noun *brass*; it thus conveys the idea of hardness which, by figurative extension, may become cold inconsideration, aggressive audacity, impudence, insolence. All three forms are used with these connotations, the noun often being interchangeable with *nerve*, in this connection a slang transference from the standard noun (Latin *nervus*, sinew or tendon). You tell someone that he has a nerve if he intrudes himself and usurps another's prerogatives, by which you mean that he is exercising not only unbecoming audacity but exasperating presumption; or you use the adjective form, saying that he is *nervy*. Both forms convey more of the idea of deliberateness and coldbloodedness and hardness, perhaps insensitivity, than the others here discussed, and both are colloquial in the sense of poise or coolness. You say that someone had great nerve (was nervy) to undergo the operation without anesthetic, and you signify the same sort of callousness in him when you say that he had the nerve to use your car without permission. *Cheek* and *cheeky* have much the same meaning in this category as *nerve* and *nervy*; they are usually regarded, however, as conveying somewhat greater impudence of assurance. *Gall* and *galling* are stronger yet, suggesting literally the idea of sore and soreness and rawness to the bleeding point. A nervy retort may shock you by its cold abruptness; a cheeky one may make you want to slap or answer back; a galling one may insult and inferiorize you and "burn you up." The noun *face* is the equivalent of nerve and cheek and gall in this company (there is no corresponding adjective form) but it is a more generic term and suggests confidence (nerve) and boldness (cheek) and bitterness or insolence (gall) all three. To have the face to usurp or

invade a right is to have the dispositional quality to carry the procedure off, as the saying goes, without "batting an eyelid." *Callous* implies, in this figurative association, hardened, lacking in delicacy, without feeling, insensitive; he who is habitually brash or hasty or brazen has become so callous and apathetic and unaware and unfeeling in regard to the feelings of others as well as in regard to his own, that he is cold and indifferent to appeals of any kind and is indifferent as to the results of his callosity. He is unimpressed and unresponsive, just as a hardened place on his skin is insensitive to pricking and cutting. *Thick skinned* is the more colloquial term, often figuratively used to denote lacking in nicety of consideration and delicacy of attitude. *Coarse-grained* is another homely substitute in both literal and figurative applications. The antonym of the one is *thin-skinned*, too sensitive or oversensitive; of the other, *fine-grained*, delicate. *Indurated* denotes the process of becoming hard, and may, therefore, on the one hand indicate that which is less hard than callous, and on the other that which has become harder. The latter is the denotation in which it is most commonly used both literally and figuratively; you speak of rock that has become indurated through the ages, of self-protectiveness that has become indurated in a people as result of oppression down the centuries. The term is largely applied to scientific uses though it is by no means excluded from general expression, especially in its figurative senses. *Hardened*, like *indurated*, suggests the process of becoming hard and impervious and impenetrable and cold blooded. (*Hard* is Anglo-Saxon *heard*, equivalent of Latin *durus*, the *in* in *indurated* being intensive.) You speak of a hardened criminal, meaning one who has by practice and experience become indifferent to the suffering he causes and to the consequences that probably face him. You speak of a hard master meaning one who may have become so through years of drudgery and disappointment, but more likely one who was born with a certain granite rigidity toward his fellowman.

His BRAVERY was as spectacular as his COURAGE was enduring.

Bravery is a more or less instinctive quality from which courage may or may not evolve; it is spontaneous and provocative rather than studied and devised, and it springs more from man's physical being and make-up than from his mentality and temperament. *Courage* is enduring steadiness and fearlessness of spirit that faces all sorts and conditions of vicissitude with coolness and fearlessness. It is bravery in reserve, just as bravery may be courage in action—pawing to go, bristling with confidence, resolve, perhaps defiance. But the one does not necessarily imply the other. Drunk with the turmoil and excitement of battle, a soldier may display bravery in the face of gunfire, who yet might lack courage to speak out in public meeting for a righteous cause. He might have the courage to face the surgeon's knife without anæsthetic, and yet lack the bravery to jump from the end of a pier to rescue a drowning child. *Bravery* is Latin *barbarus*, fierce or wild; *courage* is Latin *cor*, heart. *Valor* is bravery plus courage, with more into the bargain. Bravery makes you fight; courage enables you to endure; valor qualifies you to lead. *Valor* most often implies the personal equation or the individual superiority. But valor may be outdone by prowess, for *prowess* suggests not

merely courage and bravery and valor itself, but in addition that skill in battle that comes of training and experience and, it may be, ancestry; it suggests the days of chivalry. Both valor and prowess connote conscious doing, and thus bravery made articulate and expert. But *courage* is the much broader word in application, applying as it does to the everyday affairs of life as well as to the battlefield. *Prowess* is not the feminine of *prow*, as Billy Boner once insisted. It is Old French *prouesse*, the *esse* being an old ending used on adjectives to form abstract nouns, as in now archaic *largesse* and *richesse*. There was once an adjective *prow* (French *prou*) meaning brave or gallant. The word prowess today carries the idea of skill and usefulness, perhaps cleverness, in the exercise of heroic action. *Heroism* emphasizes selflessness, loss of self in the exercise of courage; that is, utter disregard of selfish interest where immediacy of courageous action is imperative. *Intrepidity* derivatively means not trembling or nervous with alarm; by indirection it now means the manifestation of coolness in the face of threat or danger or hazardous adventure of any kind. *Fortitude* is stoical courage, patient endurance, "passive pluck"; courage, that is, that endures passively and with seeming indifference as if unaffected by surrounding fury and turmoil, apparent apathy in the face of agitation and passion. *Chivalry* implies devotion in the exercise of bravery that may very well result in self-sacrifice; the word derivatively means horsemanship, and harks back to the days when knighthood was in flower. You say of someone that his bravery was backed by courage and adorned by chivalry. *Gallantry* has in it the idea of joy and gaiety, and thus comes to mean showiness and display, especially in bravery exercised toward women. Both *chivalry* and *gallantry* connote *adventuresomeness*, that is, "faring forth" in search of danger in order to champion a cause. But *chivalry* would emphasize the protective element; *gallantry*, the activity itself. *Venturesomeness* differs from *adventuresomeness* in that it connotes more of rashness and recklessness and, very likely, ignorance—blind dash. *Valor* is personal, as a rule, implying the derring-do of the individual as evinced in some crisis or misfortune or in warfare. Dauntlessness is the courage that curbs and tames and intimidates; boldness, that which eloquently and convincingly evinces absence of fear and timidity. *Courage* is the covering Latin term; *daring*, the covering Anglo-Saxon one. The two are interchangeably used as are also most if not all of their specific equivalents above mentioned.

His sermon was commendably BRIEF and SUCCINCT, and in addition it teemed with PITHY statement.

Brief is used chiefly to indicate not long in duration; *short*, to indicate not long in either extent or duration. The one refers principally to internal make-up; the latter to dimensional quality. *Short*, in a way, includes *brief*; it very often means incomplete or unfinished or ended before intended. A short composition is one that does not run to great length; a brief composition is one in which no phraseology is wasted. But the two words are used interchangeably. We still do say, however, a short lane rather than a brief one, a brief encounter rather than a short one (though this latter is regarded as at least permissible). *Succinct* is derivatively to tuck up and in from below,

as when a woman tucks up her sleeve or skirt; it thus means taken up as if to make better able for some contemplated action. Composition is made succinct by readjustment or "tucking in" of parts; it is made *concise* (Latin *concidere*, to cut away) when unnecessary elements are cut out; it is *condensed* (Latin *con*, with, and *densare*, to thicken) when it is pressed together, as it were, all extraneous matter forced out and only the essence remaining. *Pithy* means cogent, pointed, meaty, effective; a pithy statement is one that says much in little, whether elegantly or crudely, and that always contains terse commentary or pointed thought. A *sententious* expression is one that contains such pith as to make it memorable as an epigram or aphorism. *Laconic* means spicy or forceful through abruptness, a style for which the Spartans and Lacedaemonians were famous; it is now used to mean hastiness or abruptness that is only short of curtness. *Curt* implies condensation or succinctness or conciseness that is downright discourteous if not rude. *Trenchant* may also connote the impolite, and when it does it always implies that which is more studied and analytical than do curt and laconic. *Terse* means crisp, brittle, compact, finished, elegant, "rubbed off" or polished until only such phraseology remains as is necessary to drive home the central idea. A terse statement may approach the trenchant, the laconic, the sententious, and it may at the same time be charged with meaning far in excess of its length or the number of words it uses. All of these terms pertain with special signification to writing and speaking, *brief* and *short* applying far beyond these fields. And the others may be applied at large also by way of figurative expansion, as when you speak facetiously of a succinct fellow, a concise hat, a sententious car, a laconic cleanup, and so on.

You could tell by the BROAD smile on the face of the witness that he knew his answer to be WIDE of the mark.

These are more or less "frozen" or idiomatic uses of *broad* and *wide*. You do not speak of a wide smile or of an answer's being broad of the mark, any more than you say wide shoulders and broad world for broad shoulders and wide world. Usage has arbitrarily fixed these two words in both literal and figurative meanings. In the main it may be said that *broad* applies principally to expanses or areas or surfaces; *wide*, to openings or distances across a surface. Both pertain to horizontal spaces or areas, as opposed to *deep* and *high*, though *deep* is in some senses synonymous with either word. When you speak of a deep cuff or a deep parking space or deep stage you mean one that is extended backward horizontally. But when you speak of a deep lake you refer to vertical measurement; when you speak of a wide or a broad lake, to horizontal extent or measurement. You do not as a rule use *wide* in these expressions: broad minded, broadside, broad hint, broad smile, broad daylight, broad distinction, broad (coarse) story, broadsword, broad (marked) dialect, broad (generalized) legislation, broadcloth (as indicative of special quality rather than of measurement across), broad shouldered, broad backed, broadax, broadcast, broad jump, broad (free or slapstick) farce, broad plan or outline, broad (liberal) church. You do not as a rule use *broad* in these connections: wide skirt, wide breeches, wide awake, wide open, widespread, wide of the mark, wide eyed, wide apart, wide ration, wide mouth, wide of

the target, wide world, give wide berth, far and wide, throwing wide, wide angle. But you may say broad or wide learning, education, culture, range, views, interests, gauge, way, street, road, margin, river, door, brim, hem, influence, difference, distribution, generalization, guess, cut, slice, interval, trail. These are the principal usages, though there are of course many others in expression further removed from the colloquial or general. *Broad*, like its noun *breadth*, is likely to denote greater spaciousness than *wide* and *width*, though *spacious* itself may include the idea of height which is never indicated by *broad* and *wide*. *Expansive* here pertains to stretch of surface or area that already is broad or capable of becoming so; figuratively it suggests, as *broad* does, liberal and comprehensive. *Extensive*, however, connotes more of length, of surface that is drawn out or increased in reach. Both of these words are used figuratively of either time or space; you speak of extensive travel, expansive smile, extensive interests, expansive grasp upon affairs, and so on.

The man is both BRUTAL and BESTIAL, and deserves to be classified among the lowest of ANIMAL creatures.

Brutal means coarse, gross, cruel, savage, like a *brute* (Latin *brutus* means dull, irrational, rough). He is brutal who commits such acts as belong in the realm of animal life, chiefly as result of lack of restraint, and who thus evinces irrationality and insensitiveness. *Bestial* means vile, low, depraved, obscene, lustful, sensual, degraded, carnal, having the qualities of a beast (Latin *bestia*, beast). *Brute* is sometimes said to be the antonym of intellectual humanity; *beast*, of emotional humanity. *Brutal* means insensible to all the finer mental and moral qualities of humankind; *bestial*, unrestrained indulgence of all the lower appetites and passions of the flesh. A brutal husband may beat his wife; a bestial husband may make a drunkard and sex maniac of himself. *Animal* is a generic term meaning a breathing and spontaneously active being as opposed to inanimate objects and plant life (Latin *anima*, breath or soul). But in much use *animal* pertains to the scale of evolution, and to man's pre-eminent development from and above the lower forms; and it is frequently used as an antonym of everything that is meant by the terms spirit, soul, heart, mind. So the word has wide range and application, including every living creature from man down to the lowest of four-footed beasts and creeping things. But it is a mistake to apply the word *animal* to everything which manifests life, for plants have life, yet they are not animals. There are, however, organisms so close to the boundary line between the vegetable and the animal that no clear line of demarcation is possible. Any nucleated mass of protoplasm may be called an animal, but it is more particularly an *elementary organism*, that is, it has in the biological sense such equipment as enables it to carry on certain elementary life functions. *Creature* is, if possible, broader than *animal*, for it has in it the idea of create and creation; really, anything that is created is a creature. But the word is used chiefly in reference to living beings, though inanimate objects are sometimes properly referred to as creatures. You speak of a creature of inventive genius or of imagination. It is a softer word than *brute* or *beast*, even than *animal* in some of its uses; but it may be used unfavorably and disparagingly, in the sense of

animal in its most disparaging denotations. On the other hand a pet may be called a creature, and domestic animals are frequently referred to as such, especially in provincial parts. As adjective *creature* may be used with the meaning of food or clothing or shelter, and the like, as when you speak of creature comforts, that is, such comforts as well-cared-for animals enjoy.

He seemed at eighty-one to have reversed the figures—to have returned to eighteen—so BUOYANT was his spirit, so RESILIENT his repartee, so SUPPLE his movement.

Buoyant derivatively implies capable of coming to the surface and floating; thus, figuratively, as in this sentence, liveliness and gaiety of spirits that are maintained in spite of attempts to dampen them. *Resilient* is Latin *re*, back, and *salio*, leap; both literally and figuratively the word means capable of springing back or of withstanding shock and of recovering from it unchanged. The introductory sentence means that in the give-and-take of witty conversation his mind was quick on the take-up and rebound. *Supple* means easy and yielding in reaction; derivatively *supple* denotes suppliant (Latin *supplex* and French *souple*), and this meaning also holds today. The word is still used in the sense of obsequious, servile, compliant, but here and generally it is used, literally, of bodily movement that is pliant and bending without effort, figuratively, especially of the mind, adaptable and adjustable. These three words are in much usage interchangeable—they may, indeed, be interchanged in the above sentence with little if any damage to nicety of intended meaning. If one's spirits are so buoyant that they run over and spread a contagion, they may be said to be *effervescent*, that is, to bubble over. Literally this word pertains to the overflowing escape of bubbles of gas from a liquid, such as ice-cream soda; figuratively, it means irrepressibly exciting and animated. If one's readiness in conversational challenge is so resilient that it enlivens or animates a company, it may be said to become *expansive*; that is, it may spread a geniality or amiability that will communicate itself to others and make for all-round vivacity and exaltation. *Expansive*, in this company, also takes on the meaning of personally influential and comprehensive and sympathetic and, perhaps, effusive; literally, it means enlarging or extending or becoming larger and larger. If one's movements are supple to the extent of being noticeably graceful and tenuous, they may be called *lithe* or *lithesome*; the latter is an emphatic form of *lithe* that is not infrequently, especially in poetry, slurred to *lissome* or *lissom*. A lithe or lithesome body is a mild, soft, gently moving body; these terms are sometimes—less frequently than the others here considered—used figuratively, chiefly in the sense of nimble. A lithe mind is a nimble mind, one that is alert and acute and “always has an answer,” just as a nimble body is one that “always lights on its feet.” The root idea of *volatile* denotes flying. Gasoline is called a volatile liquid because it is so easily and quickly vaporizable. Applied to a person the word thus acquires the meaning of flighty, unstable, light, fickle, transient, ephemeral—“here today and gone tomorrow.” It does not necessarily suggest gaiety or vivacity or buoyancy of spirits, though it is sometimes used in these senses. He who is volatile is not only changeable and easily influenced, but is the very opposite of staidness and probably of dependability. *Elastic*, both

literally and figuratively used, is a covering term for all others here concerned. Material that is elastic may be stretched or extended or expanded, and is then capable of springing back to original size, form, or shape. By extension it comes therefore to mean capable of quick or immediate recovery, of contraction and assumption of original condition just as soon as expansion ceases. If you have an elastic temperament you "snap back" as from one mood to another—from depression or pessimism to cheer and optimism; if you find prices from day to day at your grocery store changing from high to low, you correctly refer to them as elastic. But anything that may be changed in form or quantity as result of pressure or other treatment may also be said to be elastic; thus, gasoline is also called elastic because of its easy transformation from fluid to gas. So one has elastic talents if he is capable of turning his hand first to this and then to that task with consummate skill. *Plastic* conveys the idea of molding or modeling; that which is plastic may be re-formed through treatment and then left to harden in the desired shape, much as mud is formed into pies, wax into decorative candles, clay into pottery. When you refer to youth as being plastic you imply that it is the age at which influences are most likely to take permanent form in it; when you speak of plastic surgery you refer to the remodeling of flesh or protoplasm. The noun *plastic* (usually *plastics*) applies to anything that may be molded, and particularly to the cellulose or resin or protein or hydrocarbon or other organic compounds that are molded and cast into various usable and salable forms. *Malleable* is usually used of metals in its literal applications; it means capable of being pressed or hammered out of original form into some other desired one without tendency to return to it and even without tendency to break or fracture in the process. Figuratively, it therefore means susceptible to reforming influences but in this field it connotes greater resistance on the part of the subject. If youth is called plastic, then middle age may be called malleable for the reason that it is harder to influence or change the latter. *Ductile* means easily led, tractable, docile; it is said, literally, of metals such as gold and platinum that are so tensile that they may be hammered to extreme thinness, and it thus suggests susceptibility to a more highly refining process. Copper is sufficiently ductile to be processed into very thin wire—hair wire. And water and other light liquids that are capable of making their way through channels however intricate are also said to be ductile. Figuratively used, this word implies sensitiveness and delicacy as well as alertness. You say that children are emotionally ductile after listening to fine music.

After the BURGLARS had made their escape a band of MARAUDERS wrecked the premises.

Burglar has in it derivatively the idea of stronghold or fortification, which still holds to a degree; it is correctly used only when such difficulty as getting into a safe or other strongly guarded place is indicated. *Marauder* has in it derivatively the idea of vagabond, and this still holds also, a marauder being a wandering raider or plunderer who ransacks property, leaving it in sorry condition after he has taken what he wants. *Buccaneer* is ultimately French *boucan*, a frame upon which flesh was roasted, whence came, according to Oxford, its use to designate those who hunted the wild ox in Santo Domingo.

Later the word took to the sea, being used in particular to designate those sea plunderers who raided Spanish-American ships and coastal settlements in the seventeenth century. It has remained a sea word ever since, though it is now by way of becoming archaic. *Freebooter* was originally and still is a sea word, of wider range and application than *buccaneer*. It is Dutch *vrij*, free, and *buiten*, booty; by back formation the verb *freeboot* is derived, whence the popular agent noun *freebooter* applied to anyone now, on sea or land, who "helps himself." *Pirate* is a Greek word meaning assault or attack; likewise of the sea this word means a sea rover who attacks ruthlessly and indiscriminately for the sake of plunder, and it is used both of the man himself and of his armed vessel. Figuratively it means to take over as one's own another's literary or artistic idea or scientific work, and to publish and exploit as such. In this use it pertains chiefly to publishing. The basic idea of Italian *bandit* is banish or outlaw, but its principal connotation as now used in English is one who is a member or operator of a band brazenly bent upon defiance of law in either individual or collective action. *Brigand* is its closest synonym; it means one who, also a member of a band, lives frankly by astuteness in plundering. *Footpad* is *footpath*; this word was formerly used literally (still is to some extent) in contradistinction to *highway(man)* to denote one who on foot attacks and robs, whereas the highwayman is on the highway rather than the footpath, and is thus mounted. But the term now applies generally to any hold-up man. *Robber* and *thief* are generic words covering to a great extent the foregoing terms, as well as many other partners. But *thief* connotes secrecy and slyness and furtiveness; a pickpocket is a thief. *Robber* conveys the idea of open and brazen attack, and the use of force in overcoming remonstrance and obstacle. The two words are frequently used interchangeably, but each has its own idiomatic province. You speak of a highway robber, not a highway thief, just as you speak of a thief in the night, not a robber in the night. You say that your house has been robbed, not thieved; that Raffles was a clever thief, not a clever robber.

The waters BURST through the dam and CRUSHED the houses in the valley below.

Burst implies pressure from within; *crush*, force from without. It would, therefore, be incorrect to say that the water crushed through the dam. But *burst* may be used to denote results of bursting, as The blimp burst like a bubble pricked by a pin. *Crack* is something less than *break* or *burst* or *crush*. That which is cracked may still hold together for some time. *Fracture*, like *crack*, pertains to hard or brittle substance; *rupture*, to soft or pliable substance. If you break a bone, you snap it sharply apart; if you fracture a bone, the two parts are still held together closely or loosely by tissue, and the tissue itself may be ruptured. That is *shattered* which is broken to fragments; that is *shivered* which is broken into splinters; that is *split* which is broken down in line with the grain. *Destroy* is the general term; it is Latin *de*, away or from, and *struere*, build or pile up, and is thus the opposite of *construct*. *Demolish* is to beat down mass or structure, and was used originally of a mole or fortress or other massive structure, but it now pertains to the tearing down of any sort of building. Whatever is *razed* is "shaved" level with the ground;

whatever is *dismantled* is stripped or divested of its internal furnishings or equipment; whatever is *annihilated* is put entirely out of existence. Hiroshima was annihilated; the steamship *Normandie* was dismantled before it was broken up; the Hotel Adlon was razed by bombing.

The earthquake was a CALAMITY indeed, and his particular MISFORTUNES as a consequence of it have seriously changed his outlook on life.

Latin *calamitas* pertains to loss, failure, damage, especially in connection with agriculture. *Calamity*, its English form, means any seriously oppressive, severe, and sudden event that wrecks the lives and fortunes of men. *Misfortune* is ill fortune, any untoward happening or affliction for which the sufferer can by no means be held responsible, by which he may be subjected to continued grief, misery, or distress. *Adversity* emphasizes the idea of misfortune; it is long-continued misfortune that exacts endurance under lasting hardships. *Mishap* and *mischance* are light and temporary misfortunes, accidents, untoward happenings; more specifically *mishap* connotes whatever goes wrong, *mischance* whatever results from bad luck. Misfortune may, in other words, be said to "worry along," and calamity to break grievously and suddenly the dams across the stream of misfortune. *Adversity* is almost exactly synonymous with *misfortune*, meaning serious misfortune that continues persistently; if anything, it is the stronger term. *Mishap* and *mischance* are, on the other hand, mild by comparison. Anything that temporarily goes wrong may be called a mischance; any unlucky affair that is not serious in its consequences, mishap. But the distinction is not important. *Disaster* is a ruinous, unforeseen event occasioned by lack of foresight or other known cause. The cause of calamity is less likely to be traceable than that of disaster. A calamity is a disaster, but a disaster is by no means always a calamity. Plague, famine, pestilence, devastation by storm and earthquake are calamities; sudden loss of fortune, serious airplane accident, an ignominious defeat of any sort are disasters. Both may be incident to the lingering pace of misfortune. *Catastrophe* connotes finality, a tragic and disastrous conclusion. *Cataclysm* is similarly indicative of finality, but it pertains especially to geologic or physical geographic disturbance (derivatively it means wash against or downward). *Denouement* is etymologically untying the knot; it is chiefly a technical literary term (drama) meaning the occurrence that clarifies finally the outcome of plot, but it is used generally to denote the issue or solution of any complex event or situation. *Catastrophe* is its exact synonym in the technical literary usage.

The waters of the CANYON seemed like a stream of ink as we looked down upon them from the brink of the mighty CHASM.

A *canyon* is a deep gorge or valley with almost perpendicular sides and usually with a stream—river—at its bottom. A *chasm* is a deep, broad, irregular breach or opening or hollow or gorge in the earth; it differs from a canyon in that it does not appear to have been worn down into the earth by the erosive powers of a powerful stream of water, though its formation may have come about by the grinding waters of a maelstrom. *Abyss* is Greek *a*, no, and *bysos*, bottom; that is, without bottom, and thus a bottomless and immeas-

urably deep chasm—the bottomless pit designated by the old stories of creation as hell. But since man has learned more and more about his universe, *abyss* has come to be applied to vast spaces in any direction, so that he now speaks of the abysmal heights of heaven and the abysmal reaches of universal space. *Abysm* is an old variant form of *abyss*. A *void*, in this company, is any vast emptiness or waste or vacancy, depth or height, a breach of continuity, nothing on a large scale. But *void* and *abyss* and *chasm* are all three today more often used figuratively than literally; you speak of a chasm of misunderstanding, of an abyss of sin and depravity, of a void of heart or mind. As adjectives, both *void* and *devoid* mean wanting or lacking, the former with absoluteness, the latter with modification (followed by *of*); you say that a certain paper is void, meaning it is worthless, or you say that this paper is devoid of proper signature. (*Null*, in the phrase *null and void*, merely supplies the emphasis of repetition; it is Latin *ne*, not, and *ullus*, any, contracted into a monosyllable from two words and three syllables.) *Gulf* is a generic term but it is by no means always a covering one for the foregoing. In common literal use *gulf* is now almost entirely geographic, meaning a body of water within a curve or indentation of land that “hugs” around it on three sides; it was formerly used, and still is to some extent, synonymously with *chasm* and *abyss* and *whirlpool*, and any especially broken and impassable space. But the word is widely applied in a figurative sense, as when you speak of a gulf of enmity that now exists between former friends.

It may very well be that the two most interesting persons in the world are the CAPITALIST who has no money and the PROLETARIAN who has a great deal.

Capitalist means one who has money or wealth or property, and lives on the income therefrom; the word is also applied to one who seems to have wealth, who is apparently well provided with this world's goods. The abstract form *capitalism* pertains to that economic system in which individual wealth may be acquired as result of lawfully conducted private enterprise. By extension, then, *capitalist* may denote one who believes in such a system and who does all in his power to promote its interests, whether he himself be rich or poor. But the introductory sentence is in the main facetious; in practically all usage the word means one who has money, who makes that money make money, and who lives on the income from invested money. *Proletarian* denotes the wageworker, he who earns, and thus creates capital and makes possible the establishment of wealth. It once meant the very lowest classes, the poor, the indigent, but it has come up in the world (as *capitalist* has gone down). *Proletarian* is both adjective and agential noun; as the latter it may be either individual or collective. *Proletariat* is likewise both adjective and noun, but as the latter it is more frequently abstract and collective than individual. You speak of proletarian or proletariat agitation, of the proletariat (meaning a class) or of the proletarians (meaning the same). But you say of someone that he is a member of the proletariat rather than of the proletarian, though the latter is sometimes heard. *Proletary* in the sense of working class has been almost entirely supplanted by *proletariat*. Latin *proletarius* means one who

does his duty by the state principally through the medium of offspring (the root *proles* means offspring). It was through this derivative meaning that the word came to be given economic signification, large families being required in the main to feel economic pressure more keenly than small ones. But today these old meanings are no longer contained in the word, and as time goes on they become more and more remote and foreign to it. *Bourgeois*, adjective and noun, means of or pertaining to the middle classes as distinguished from the rich and the nobility on the one hand, and the poor and laboring class on the other; the word was once confined to the mercantile and shopkeeping classes and, earlier, to those living in towns or villages under the shadow (and influence) of a lordly castle. At present it is a loose term used of tradesmen in general, of those who are neither rich nor poor but who "get along" comfortably, of those who are just emerging as *nouveau riche*, and of those who own property. It is both an individual and a collective noun. The French equivalent *bourgeoise* is much affected for the simpler form *bourgeois*. Derivatively it is French *bourg*, a fortified medieval town, usually a market town occupied for the most part by shopkeepers. The suffixes *burg*, *burgh*, *bury*, *borough* (*boro*, *burrow*) all spring from the same source. The ancient fortified towns were established by the thrifty and well-to-do middle classes (or by those who in the process became middle classes) who were determined to free themselves from feudal tyranny. Sometimes much underground structure—*burrowing*—was essential to their safety, and even today the thrifty *boro* (*borough*, *burg*, *bury*) finds a considerable amount of burrowing necessary to its existence and well-being. But *bourgeois* has taken on political and economic significations that contradict much of its original meaning or, at least, extend it beyond recognition. And all three words are fluid and elastic, one of the great mysteries of present-day society being the line of demarcation between capitalist and bourgeois, between bourgeois and proletarian, and indeed between capitalist and proletarian.

This CASE is altogether too individual and exceptional to serve as a PRECEDENT.

In this sentence *case* means instance or circumstance or act or condition or incident, and so forth, to which attention has been called or which is being considered or studied. It does not pertain to *example* which implies something typical or illustrative; it does not mean *illustration* which implies complementary or concrete clarification. *Precedent* means authoritative case or instance, one that may be used to justify some subsequent instance or circumstance or act, and so forth, or that may be taken as basis for some analogous procedure. In law a precedent is a judicial decision serving, as a rule, for future decisions in similar litigation. It is both illogical and unjust to use an isolated or unrelated case as a basis for action or judgment or for formulation of rule. On the other hand a single case that has enough in common with other cases to enable general deduction may automatically become a precedent upon which rule or regulation or even law may be established; and if such cases are numerous and at the same time have a prevailing quality or characteristic, then they may be used to set up a *standard* for action or practice. *Warrant* is both noun and verb; *warranty*, noun and adjective.

The latter is less generally used than the former. *Warrant* contains the idea of sanction or authorization as result of precedent or accumulated cases, and thus assurance that certain specific action or procedure or opinion is based upon irrefutable logic; it may thus mean evidence (legal) of such sanction, as a warrant for arrest. In law a warrant is a judicial document (writ) that gives authority for some act in the cause of justice—arrest, seizure, search, and the like. A warranty is a covenant or a promise or a guarantee or a collateral engagement, as in a deed of warranty and a title of warranty. A *warrantee* is one to whom a warranty is made; a *warranter* or *warrantor*, one who warrants. *Justification* suggests warrant in its general sense of sanction but it is more personal and comprehensive including satisfaction of one's sense of what is right and approval of conscience and of social morality. No man can find justification for deceiving himself in regard to the stern realities of life, but every man probably can find warrant in deceiving his children regarding them until such time at least as they evince the strength and courage to face them. *Antecedent* is one who or that which precedes or goes before; in law and logic, it is that upon which something may be authoritatively based or upon which responsibility for later procedures rests. It is very often a condition rather than necessarily a cause, *cause* always implying agency toward effect or anything connected with effect or result. Every effect or result must have a cause which may or may not be capable of logical explanation. *Reason* is synonymous with *cause* in much usage, but it is more emphatic very often in that it always makes result explicable or justifiable. The cause of your boy's failure in the examination was his inability to answer the questions; the reason for his failure was lack of application in preparing for it and his not knowing really how to study. If he fails in all his examinations, you tell him that he is setting up an extremely bad precedent for his younger brother. But he counters with the statement that the teachers of his school do not explain things clearly and constantly "talk over the pupils' grasp," citing case after case of failure as a result. You remind him that his antecedents—both parents and grandparents, uncles and aunts, as well as older brothers and sisters—always made it a matter of pride never to fail in an examination. But he comes back with the reminder that standards were not so high in their day, and with the inquiry as to what warrant—what justification, indeed—can a modern parent find in holding up to his son as examples those who belong to entirely different generations.

I am afraid that he is nothing more than a CASUAL and DESULTORY reader, and that such knowledge as he seems to possess comes by way of FORTUITOUS and HAPHAZARD contacts rather than profound and arduous study.

Casual pertains to that which "just happens"; the student referred to above studies nonchalantly, irregularly, incidentally, occasionally, unmethodically—when the spirit moves him or when he has nothing more engaging to do. A casual worker of any sort is an indifferent one, though he may be one who works only now and again and who is detached and careless in regard to the task itself as well as to his relation to it. *Desultory* significantly has Latin *salire*, leap, in it; it accordingly denotes jumpy, digressive, aimlessly going

from one thing to another and thus evincing lack of concentration upon any one. And *fortuitous*, equally significantly, has Latin *fortis*, chance, in it; the word therefore suggests without discernible or accountable cause. If the reader of the introductory sentence does manifest intelligence and knowledge he must have come about them by the merest chance, since no one can possibly "accuse" him of having pursued either to even the slightest degree. *Hap-hazard* is a colloquial term denoting careless and aimless and unconcerned plus chance or "taking a chance"; it is *hap*, luck or chance, plus *hazard*, risk, danger, game at dice, and the like, and is thus of double emphasis compared with the preceding terms. *Random* no longer implies violent rapidity, as it once did, but, rather, offhand, unfocused, thoughtless, purposeless, perhaps automatic; it is somewhat closer to *desultory* than to the other words here discussed, and is frequently used with a preceding *at* to form a phrasal modifier, as well as an adjective. *Cursory* derivatively pertains to a runner, and in this company implies skipping, running through hurriedly and unthoroughly and superficially, without noting details or items or parts. *Cursive* is ultimately the same word, but it pertains more strictly to the course a runner takes, and is used today of "coursing" or running or flowing as these words are applied to the directing of handwriting. A printing type that resembles handwriting is called cursive (italic). Its antonym is *uncial* or *majuscule*, large up-and-down, more or less vertical writing. Figuratively *cursive* has been applied to ocean waves or a field of wheat blowing in the wind. *Discursive* implies rambling over a wide area, and is usually applied to expression, as when you speak of someone's speech as *discursive*, that is, digressive, wandering from one point to another, incoherent, amorphous. It applies chiefly to a loose manner of giving out or expressing oneself; *cursory*, to a loose manner of taking in what has been expressed. *Adventitious* means coming from without; thus, without connection or relationship, not an organic part of, incoherent. Anything that occurs out of regular or natural order may be said to be adventitious; the sporadic flowering of a plant out of season is adventitious, as is the initial *n* in *nickname*, as is, again, money or property that comes to one not through regular channels of inheritance or purchase but through some quirk of fortune. The word is frequently used interchangeably with *casual* and *unexpected*.

The many CASUALTIES resulting from the accident were further reminder to the community of the HAZARDS of reckless driving.

Casualty may itself mean accident or mishap, but it is more generally used (in the plural) to denote the results or consequences of accident by way of loss, destruction, impairment, death; and any kind of loss may be termed a casualty, whether it be bodily injury or (facetiously) a fiancée's return of the engagement ring. The word is Latin *casus*, accident; whence also, of course, *casual* which through its meaning of nonchalant or unmethodical or indifferent may suggest cause of accident. The spelling was once correctly *casualty* which is now incorrect. *Accident* denotes any happening or event that comes about unintentionally, though the word is now used for the most part in an unfavorable sense; you do speak, however, of meeting someone or finding something by accident. In one of its widest technical uses, that

in connection with insurance, it invariably suggests the unfavorable, namely, provision by insurance against harm or injury or damage caused by accident to yourself, whereas indemnity or casualty insurance provides against your liability for injury to someone else. You are protected by accident insurance if you are injured while driving your car; you are protected by casualty or indemnity insurance if someone else is hurt while he is being driven by you. Insurance research is constantly taking the "guess" out of casualty by estimating scientifically the likelihood of accident before the event itself, and thus making recommendations for prevention. It cannot of course foresee accidents, though here too it may apply the law of averages to a highly beneficial degree. (*Accidence* is a corrupt plural, and is really the same word as *accidents*. Originally it pertained to the accidents that befall words by way of inflections.) *Hazard* is Arabic *al-zahr*, the die (the die is cast). It formerly meant a game of chance; then, an unlucky throw; and then, by figure, misfortune or danger in general. Golf, billiards, tennis, and other sports have adopted the word each for its own particular use, all to denote critical play or risk. It still carries in its present expanded uses the idea of equality or inequality between profit and loss, but it is more commonly and better used to denote risk or danger or peril or fortuitousness, especially as one or the other grows out of unforeseen circumstance entailing loss or damage. And in much general usage it is roughly synonymous with *accident* and *chance*. *Danger* is generic; it is a derivative of Latin *dominium*, lordship. His Lordship in the early days was a symbol of authority and jurisdiction, and these were exercised with such severity that underlings were constantly exposed to adverse judgments—and, thus, to danger. *Danger* retains little of this old connotation today except the idea of evil "hanging over," that is, impending trouble that may or may not come to pass, that may or may not be severe when and if it does come to pass. *Debacle* is originally a French word (harking back ultimately to a source meaning bar) which literally pertains to the breaking up of ice in a river, with its ultimate rush of waters and debris. It is now used figuratively to mean any sudden breaking up or upheaval or collapse or disorganization in connection with social or business, political or governmental order. It is sometimes defined as an economic catastrophe or crisis, but it is in general usage applied to any revolutionary accident or damage or ruin.

He is a CAUTIOUS person rather than a TIMID one, as you say.

Cautious implies "seeing trouble ahead," and preparedness as result of foresight. *Timid* denotes sheer lack of courage—a timid person is one who was "born afraid" or has acquired the habit of "afraidness" because of the shocks and difficulties of life. *Timorous* is *timid* taken to a higher degree; that is, one who is timorous is likely to be looked down upon as someone contemptuous. *Careful*, like *cautious*, contains the idea of looking ahead and being watchful, but without positive suspicion of lurking danger. *Wary* is a stronger *cautious*; it connotes extreme vigilance and alertness as result of suspected danger ahead. *Afraid* is the term of general coverage, and it is used colloquially without any of its derivative qualities, as "I'm afraid it will rain" and "I'm afraid you don't try." But *afraid*, as a generic term for *cautious*, *timid*,

timorous, *cowardly*, *fearful*, means a state or condition of fear as caused by anything, from a squeak in the wall to a threat by a murderer. *Frightened* means acutely afraid, as result of some sudden happening or alarm. *Fearful*, like *afraid*, may be subjective or objective, the later more frequently. It is more concerned with phenomena external to one's innate nature than with personal character or make-up. A fearful storm is a storm to be feared, just as a fearful person is a person to be feared, not necessarily one constitutionally afraid, though this may be the meaning. It is not, as a rule therefore, used in the sense of cautious or timid or timorous. *Cowardly*, like *timorous*, is a term of contempt, connoting weakness and shame. On a sinking ship, a cautious person will be as practical as possible; a timid person will be "scared to death"; a cowardly person will trample women and children. *Chary* may appropriately be said to mean "carey"; that is, careful, cautious, having care. It is derivatively a synonym of *careful*, Anglo-Saxon *cearig*, meaning exactly that as well as, at one time, sad and sorrowful. The word has in it a more emphatic connotation of prudence than most of the others here discussed, *cautious* and *wary* being closer to it in this respect than the others.

His treatment of us was CAVALIER, to say the least; certain members of the party, indeed, considered it OFFHAND and BLUFF.

Cavalier, along with *cavalcade* and French *cheval*, goes back to Latin *caballus*, horse (really not a very good horse). A cavalier was a mounted knight, a gallant on horseback, a member of the court party in the time of Charles I who could (and did) "look down" on the Roundheads. From this higher position enabling him to look down on less fortunate pedestrians, the cavalier came to be regarded as supercilious and condescending; hence, the figurative use of the word as adjective (and adverb) meaning not so much like a cavalier in gallantry, but like one in disdain and haughtiness and easy-mannered superiority. A cavalcade is really a procession of persons on horseback, though it is increasingly used to mean a parade or a "tandem showing" of anything, a review, a summary, a compilation. *Cade* is not a suffix, but a participial ending. It has, however, been snatched up by the press agents and made to do service (sometimes quite absurdly) in such words as *aquacade*, *beautycade*, *fashionade*, *motorcade*, *sportscade*. *Offhand* as here used means unceremonious, casual, indifferent, without sufficient respect and courtesy; it has a quality of slight in it, as if to wash one's hands of something as soon as possible and be done with it. In much usage it is but a clipped form of the colloquial phrase *to wash one's hand of*, that is, to dismiss curtly or hurriedly from consideration. *Bluff* is in all probability a cant term, not a corrupt combination of *blow* and *puff* or *off*. It belonged originally to the game of poker, and it meant, as it still does in its extended general usage, to practice deceit for advantage, to hoodwink or blindfold (figuratively). As noun (perhaps a different word) it is a blinker for a horse; a sharp rise of land from the seacoast; a broad, flattened front (thus, a two-way word); a tube through which peas are blown. Middle Dutch *blaf*, flat or broad, is cognate in these latter meanings. As adjective, meaning big, surly, blunt (in the introductory sentence), blustering, swaggering (Henry the Fifth), it is probably the poker-game term with expanded application.

If CELIBACY were synonymous with CHASTITY, then chapels had been churches, and poor men's cottages princes' palaces.

Celibacy means state of living unmarried or "unmarriedness," occasioned either by religious vows or by personal inclination or make-up; it pertains to either man or woman, though more frequently to the former than to the latter, and it does not necessarily imply abstinence from sexual indulgence. *Chastity* means state of being pure and continent and virtuous, especially in regard to sexual indulgence, abstinence from unlawful or immoral or perhaps all sexual intercourse. It, too, applies to both man and woman, though more frequently to the latter than to the former, and it does not necessarily imply unmarried state. *Virginity* is in general use a "younger" term than *chastity*; that is, it implies absence of experience in sexual intercourse, usually as result of youth and innocence and freshness and unripeness and "untouchedness"; it differs from *chastity* principally in that it is as a rule identified with the inexperience and immaturity that more often connotes a maidenhood or boyhood (it applies to both) state of development, whereas the latter term applies to all ages and conditions, and emphasizes restraint and restriction and denial of everything that tends toward the immoral, the lustful, the debasing. And *chastity* likewise applies to the sexual fidelity or faithfulness of either man or woman in relation to marriage vows. Either is said to violate the law of chastity who commits adultery, that is, who has sexual intercourse outside the bond of matrimony. But neither violates chastity when it is kept normally within that bond. It is conceivable that a married person may be sexually virgin but this would be unusual, since most marriage is based upon the exercise of the sex function, to some extent. The two words are frequently used synonymously, but in strict usage *chastity* connotes operation of will more emphatically; *virginity*, unawakened emotion. *Bachelorhood* is in much usage synonymous with *celibacy* but it implies more pronouncedly the state of being unmarried as result of deliberate choice or temperament or circumstance, never as result of religious vow, and it is a less literary and more popular term than *celibacy*; it pertains to men only but there is at present a tendency to use it as of common gender. An unmarried woman, young or old, may often, however, call herself a bachelor girl or woman or lady or maiden. Any male animal without a mate at breeding periods is called a bachelor. *Maidenhood* is not antonymous with *bachelorhood*, but, rather, with *boyhood*; it suggests the idea of virgin, and thus of virginity and newness and freshness, and is used interchangeably with *maiden* in the sense of first trial or test, as when you speak of maiden or maidenhood effort in any activity. *Misogamy* means hatred of matrimony; it is not to be confused with *misogyny*, hatred of women. Both words are used on occasion in explanation of *celibacy* and *bachelorhood*. *Misanthropy* means hater of men, but this word is by no means generally used as an antonym of *misogyny*, pertaining as it does to hatred of mankind regardless of sex.

His plays have been both CENSURED and CENSORED: his artistry IMPEACHED, and his motives questioned.

Censure and *censor* are both Latin *censere*, to tax or value. But these two words have gone somewhat afield from original pastures, and have parted

company in certain connotations. *Censure* means to blame or to criticize adversely for some fault or offense that has not necessarily reached the degree of crime, though it formerly carried the idea of judgment and sentence. *Censor* is now chiefly a noun, its abstract form *censorship* being in more general use than the agent form. But the verb *censor* means to act in the cause of morals—public morals often—for the suppression of anything that tends to be debasing or corruptive. Ancient Rome had two magistrates called censors whose sole duties consisted of taking census and protecting morality. Certain modern communities have an official known as the public censor whose duties are concerned chiefly with the preventing or closing of theatricals and exhibitions of any other sort that tend to encourage vice. *Impeach* is derivatively to entangle or enfeeble the feet; today it means to charge formally with offense of misdemeanor or crime, before properly constituted authority, usually with view to removing the offender from public office. But the word is likewise used abstractly in the sense of imputing error or challenging honesty or invalidating claim. You speak of impeaching a governor for misconduct in the handling of public affairs; you impeach the veracity of a witness by disproving his testimony. *Blame* is somewhat broader than *censure*, and formerly suggested greater severity (the word is Latin *blasphemo* meaning “hurt speaking”—speaking that hurts—blaspheming). It means not only to reproach and to condemn but also to find fault with and place responsibility upon for wrong doing; it was once used largely in connection with religion, as in blaming for sin, but this usage has largely fallen out of use inasmuch as man has discovered (late enough, it would seem) that blaming for sin tends rather to increase than to decrease it, and to leave the sinner thus more or less in statu quo ante. *Indict* is primarily a legal term meaning to charge formally with an offense as in due process of law, by drawing up a paper, perhaps, called an indictment that is authorized by a prosecuting official; but the word is loosely used in the sense of accuse or merely declare. Its cognate *indite* (now probably disappearing) is confined to the meaning of putting into words—to pen, to compose. The one should be used principally in charging with serious offense of crime; the other, in dictating or writing or setting down on paper. You indict an alleged criminal; you indite the charges against him. *Arraign* follows *indict*, that is, an offender against whom an indictment has been made is called before the court—brought before a judge—*arraigned*, that is—to reply to the indictment; derivatively the word means to be “reasoned with.” Though in a large degree *indict* is a legal term in its strictest usage, it is used loosely in the sense of accuse or denounce or take to account. *Convict*, as of a person, is to put seal upon condemning; action by jury convicts, as does action of one’s conscience in religious matters. *Doom* is poetic and now falling out of general use somewhat; it partakes of the nature of a pronouncement under solemn auspices; to be condemned is to be judged by man; to be doomed is to be destined by God. When you *reprove* you chide or blame but, as a rule, without harshness; when you *rebuke* you add sternness and sharpness to reproof. *Reprimand* is to reprove formally, as, perhaps, in a documentary way; derivatively it means to press or check back. *Admonish* carries the idea of warning and advice, while *upbraid* implies

violent language of reproach, perhaps billingsgate, and *chide* expresses personal (subjective) pique and dissatisfaction. *Sentence* is the climax of *blame*, *censure*, *condemn*, *convict*; it imposes penalty or punishment for whatever may have begun as merely blamable and ended with conviction.

He pressed a pin through the CENTER of the disc, and then placed the machine in the MIDDLE of the room.

Center is, first, a point that presupposes a circumference that is equidistant from it at all radii, as in a circle or a sphere. The center of a square or cylinder or parallelogram is equidistant from the sides and equidistant from the ends. Loosely and figuratively, it retains its idea of point without the precision of mathematical calculation, as when you speak of a railway center, of a center of population, of a center of attraction, and so on. Used in a political sense *center*, like *central* and *centrist*, denotes between extremes—between *leftist* on the one hand and *rightist* on the other. *Middle* may be used with the precision of *center*, but it is usually not so used; it may indicate a point, but it may also (and more likely) pertain to a line or a space or an area or a position. In general usage it denotes the spread of space surrounding a center, and it more commonly refers to line and area and even duration than to anything else. *Middle aisle* is, thus, correct; *center aisle*, though frequently heard, is not strictly so. You may defy drivers by standing brazenly in the middle of the roadway (you do not measure your position accurately from side to side); the traffic officer stands at the center of the crossroads. *Middle* is, in other words, more indefinite and general, and often relative in regard to boundary. You place a table in the middle of the room—by actual measurement, if you like—but you call it, perhaps, a center table, not a middle table, because it covers the central point of the room. But you may correctly speak of a middle table in a group of tables, that is, of five or seven. In figurative uses *middle* is also frequently of looser signification than *center*, indicating, perhaps, anywhere between boundaries or between beginning and end, just as *center* means decidedly more than mere point in such expressions as center field, training center, hospitalization center. In these, indeed, it has something of the scope of *middle* in such expressions as middle weight, middle aged, middle class, middle ground, Middle West, middle of the night (though *midnight* and *midday* are as close and specific as *cennight* and *cenday* could be if we had these terms to use). You say *at the center* and *in the middle*, as a rule. But in balancing, *on center* may be correctly used, and connotation may justify *away from center* and *toward center*, as it may *at a middle position* and *on the middle line*. *Center around* for *center in* is being so widely used that it will probably be set down as correct very soon, the sheer momentum of incorrect form here as frequently elsewhere being too strong to resist. *Pith* is the name of the soft spongy middle part of the stem of certain plants or of a feather or a bone; the soft vascular substance in the middle of bones is, however, principally designated as *marrow*. But both *pith* and *marrow*, by virtue of their inner placement, pertain figuratively to essence and quintessence or life-giving element of anything. *Nucleus* is Latin *nux*, nut, equivalent of Anglo-Saxon *pith* and *marrow*; it denotes central mass or principle of anything, as a seed or nut, and, figuratively, the vital and

concentrated element of it. *Core* is Latin *cor*, heart; literally it pertains to the central part of a fruit such as the apple and the pear where the seeds are found protected, but, again, like the other terms here discussed, it indicates figuratively the innermost and salient part of a thing. *Heart* itself, though not at the center of the body or yet in the middle of it, is used interchangeably with *core* and *pith* and *nucleus* in the figurative senses above named. The heart of a matter is its principal and driving force, its be-all and end-all. *Kernel* pertains to the *meat* or the edible part of a nut; thus, it indicates not only grain or seed or center of anything but, as well, the worth-while part or nucleus or gist or pith surrounding it, or the center plus, or middle. *Focus* literally signifies the point to which converging light rays are brought by a lens, for example, or by a reflection; and it works both ways, indicating also the point from which they seem to diverge. This Latin word is one of the most picturesque in the language, derivatively indicating the hearth as the center of family gathering and, thus, by extension, any central point, literally and figuratively. *Axis* is closer to *middle* than to *center*; it is a straight line, real or imaginary, that goes through a body or a system, usually but not necessarily through the middle and, thus, through the center. In much usage the word implies that the body revolves around its axis and that the parts through which it passes are systematically arranged about it. But an axis may go through a square or a sphere without touching its center, though it must pass through its middle portion or area. The extremities of the axis of a sphere are called *poles*; the axis itself is not a pole, though sometimes loosely referred to as such. *Bull's-eye* pertains to center, not to middle; it is the center of a target, or a shot or a throw that hits it exactly. *Hub* denotes the center of a wheel to which the spokes are fixed and from which they radiate (it is probably the same word as *hob*, a projection from the rear or the side of a fireplace by means of which something may be kept warm over the center of flame, or a peg or mark used as target in certain games). Any point on a surface through which lines of curvature pass is called *umbilicus* (Latin) or *omphalos* (Greek) or, preferably, *nave* or *navel* (Anglo-Saxon *nasu*). The scar or depression on the abdomen called the navel or, popularly, the belly button, is the place where the umbilical cord was attached to the fetus. The hub of a wheel is in certain provincial parts still referred to as the nave. But *nave*, that part of a cruciform church that stands higher than its flanking aisles and is usually separated from them by pillars that run from the inner door to the chancel or choir, is Latin *navis*, ship, the church frequently being likened to a ship in figurative language; in this usage *nave* is closer to *middle* than to *center*, and it may even suggest *axis* around which worship revolves. The omphalos was a rounded stone in the temple of Apollo at Delphi which the Greeks regarded as the center of the earth (then supposedly a flat surface), and like *hub* and *axis* and *umbilicus* and *nave* (*navel*), it is now widely extended figuratively. The Dead Sea has been called the umbilicus of the Near East, and the great cathedral Saint Sophia in the heart of Constantinople (now Istanbul) is referred to as the omphalos (hub, heart, center of attraction) of the stately old city. In much the same way you speak of two or more nations joined by coalition or affiliation or pact for the sake of presenting a solid unified front, as an axis group or union. They would make of themselves

perhaps a hub of the world from which all other nations must perforce eventually radiate, into which they must eventually focus. When you speak of the *crux* of a question or a situation, meaning thereby the essential element or the pivotal point or the most critical phase of it, you make use of the Latin word for *cross*, and you refer specifically to the point of intersection where the two crosspieces are joined and fixed, for example, the actual center of a Greek cross, but the central heart and soul of each and every other style of cross or crossed device.

To all men death stands ahead as a grim CERTAINTY; to some—those of unshakable Christian faith—conscious immortality stands ahead as a happy CERTITUDE.

This sentence interprets the two words in their basic distinction. *Certainty* pertains to the real and the factual; *certitude* to the confidently and intuitively felt. You say that, our civilization being what it is, future wars are a certainty, but that, modern warfare being what it is, we can no longer entertain the certitude that civilization will survive another war. The two words are often used interchangeably in the sense of absence of doubt or dead-sureness. The latter, if anything, is the more subjective of the two, and is somewhat closer to confidence and self-confidence. You may accept it as a certainty that a murderer who has been condemned to death by a high court, will be electrocuted at the appointed time; you wish that his electrocution could give certitude that homicide will be reduced. The poet who wrote that he knew his little flame would shine when all the stars are done, was expressing certitude rather than certainty, as were also the poet, Robert Browning in his "God's in his heaven, All's right with the world," and Emily Dickinson in her "I never spoke with God, Nor visited in heaven; Yet certain am I of the spot As if the chart were given." *Sureness* is often used synonymously with *certainty*, but it savors more of assurance and confidence, *certainty* more of conviction that is founded upon definite and demonstrable fundamentals; the one is the more likely to denote what we want to feel no doubt about; the other, what we must feel no doubt about. *Positiveness* is stronger than either, often suggesting sureness and certainty and even certitude to the point of dogmatism and proselytism. Yet the philosophy of *positivism* pertains strictly to certainty, holding that nothing whatever is ascertainable beyond physical phenomena or the facts of physical science and the senses. The positivist Auguste Comte held that knowledge beyond phenomena is impossible, and that man's knowledge of phenomena must be regarded as purely relative. *Cocksureness* in present-day use suggests conceit, overconfidence, "astrut with certainty"; it is thus to a degree unfavorable. But it is likewise used to denote absolute safety or certainty, perfect if aggressive certainty, as sure as a cock or tap that holds precious liquor tight and sure, *cock* being an intensive prefatory combining form. *Fait accompli* is an adoption from French meaning accomplished fact, that which is certain or is done beyond peradventure or beyond recall; it is sometimes translated into the slang expression "a sure thing." After the ceremony you say that a marriage is a *fait accompli*; just before the ceremony you say that it is a certainty; knowing

the bride and groom and their families gives you the certitude that the newly-weds will live long and happily ever after.

After the signature had been CERTIFIED, we were ASSURED that the good name of the defendant would be VINDICATED.

Certify is to attest or make sure or authorize by endorsement; it pertains chiefly to documentary signatures and legal procedures. *Assure* is to state with conviction and finality, as if to settle something confidently and in a conciliatory manner. *Vindicate* is to claim or avenge or defend or justify successfully, beyond peradventure. *Assert* is to state or contend positively and even aggressively and insistently, and thereby sometimes laying the asserter open to suspicion as one "who doth protest too much." *Asseverate*, as its staccato syllabication indicates, means to assert nervously and perhaps overemphatically. *Assert* suggests a little of the personal in self-defense; *asseverate*, loss of composure in self-defense; *assure*, strong self-control and certainty. *Maintain* means to hold on to (by hand, derivatively) what one has stated or asserted; it emphasizes the idea of continuance and perseverance in a stand once taken. *Defend* is the objective correlative of subjective *maintain*, meaning to stand off attack, to ward off blows. You maintain an opinion or a judgment or a loyalty; you defend a good name against slander or a friend's policy against unprincipled attack. *Affirm* means to state or declare or sanction as actuality that which is of serious import or consideration; it is said of things, not of persons, and frequently takes on legal or religious significations. You affirm a belief, assert a right, asseverate your innocence in the face of unjust and annoying accusation, assure a friend of your loyalty in his crisis. *Swear* is to take oath solemnly in the name of God, with hand on the Bible; it is stronger than *affirm* even when used loosely and colloquially; a believer in God, on taking the witness stand, *swears* that the testimony he is about to give is true; a disbeliever or one who otherwise objects to taking such oath, *affirms* to the truth of his testimony. *Confirm* is to strengthen or establish or second that which may have been questioned or regarded as invalid; the rumors that you have heard about a neighbor are confirmed by his actions. *Testify* is Latin *testis*, witness, and *fio* (*ficare*), make. The same Latin *testis* appears, of course, in *testimony*, *testator*, *testament*, *testimonial*, and the diminutive *testicle*. The male genital glands have time out of mind been regarded as the basis of manhood. When, therefore, in ancient days an oath was taken, the right hand was placed on the testicles. As civilization gradually evolved to more modest stages (or has it?), the hand was placed on the thigh in swearing. And as religion spread, the hand was placed on the heart and, later, on the Bible. But whether you testify or attest or contest or detest or obtest or protest, you are anatomically involved really.

What was once an engaging CHANCE has now become a great RISK.

In general it may be said that *chance* is optimistic; *risk*, pessimistic. When you take a chance, hope and luck and success dominate your mind. When you take a risk you think primarily of the dangers involved. In other words *taking a chance* connotes winning as uppermost consideration; *taking a risk*, losing or, at least, possibility of losing. Chance is the lighter term; risk, the more

serious. You speak of insurance risks, not of insurance chances; of a game of chance, not a game of risk. Chance pertains to anything that happens without calculable or determinable cause. The cause of an accident or a catastrophe may be run down; the cause of a chance occurrence may by no means always be; the cause of or reason for a risk may or may not be. Chance is, thus, still a gambling term even when—especially when—it is printed with a capital letter to personify Fate or Lady Luck. (Derivatively *chance* is Latin *cadere*, fall, and was at first used with reference to the falling of dice in a game.) You take risks voluntarily as, for example, when you insist upon going to the football game on a raw and gusty day without your sweater. You take a chance voluntarily or involuntarily, in your stride, in both the ordinary and the extraordinary incidents of the daily round. *Luck* may in most of its uses signify what may be called the child of chance; it more frequently connotes the favorable more than the unfavorable in its applications, though modification is brought to bear in much usage, as good luck, bad luck, down in his luck. Chance applies more particularly to the process; luck, to the outcome. Chance therefore connotes broader possibilities, greater deliberation, more assured confidence. You take a chance but you try your luck. Meeting someone or finding something by chance is rather more unexpected than doing the same by accident. *Mischance* and *mishap* denote that which is slighter and less consequential than *accident* and *casualty*, and are used for the most part interchangeably in reference to happenings that inconvenience or disappoint or frustrate temporarily. *Jeopardy*—"an even game"—has also expanded greatly upon original denotations, now suggesting that which is attended with extreme risks. It is really a compound—two French words, *jeu* and *parti*, game divided. And this compound term is in turn Latin *jocus partitus* with the same meaning. Worn or eroded as it now is in English usage, *jeopardy* implies exposure to danger or loss or death. As a legal term it denotes specifically the danger a suspect exposes himself to when he is placed on trial (under charges), be he innocent or guilty. It was originally used with reference to chess and other games in which chances of failure and success may appear to be about even. *Peril* connotes immediacy; it is used best when it indicates that danger is not only at hand but that if encountered it will be serious, perhaps fatal. You are in peril if, as you stand on the very edge of a precipice, you suddenly become faint. The perils that confronted the harassed Pauline were always hairbreadth. *Venture* implies voluntary action, one that is taken with hope for the best, preparation for the worst, stoicism in regard to what eventuates. The expedition to the North Pole was a venture attended by great risks; human life was in almost constant jeopardy as result of the perils of temperature and icebergs. The leader seemed to delight in the chances he was taking but his stay-at-home family and friends deplored the risks involved. *Fortune* is in many respects almost the equivalent of *chance*, especially when personified and capitalized, and thus significant of a kind of supernatural control of man's lot. It too connotes the uncertain and the unpredictable—that which comes about through undecipherable and uncomprehensible rule or law; hence, you speak of fickle fortune. Chance, by way of comparison, connotes the precipitate and the aimless and the unexpected very frequently; hence, you speak of blind chance. *Misfortune* and *adversity*

are, of course, both "bigger" and "deeper" than either *mishap* and *mischance*, just as these are lesser than *casualty* or *accident*. And the greatest of these is *adversity*.

The affairs of the organization were in a CHAOTIC condition; its records, an AMORPHOUS mass of notes, graphs, accounts, blueprints, photographs, and the like, all thrown higgledy-piggledy into a huge closet.

That is *chaotic* which is so completely confused and disordered and incoherent that all relationship of parts or elements to each other or to a unified whole is lost. It is originally Greek *khaos* meaning void or formlessness; this adjective form, says Oxford, is based upon a false analogy of *erotic*. That is *amorphous* which is shapeless or unoutlined or without design or pattern or plan. It is originally Greek *amorphos*, shapeless. That is *inchoate* which is as yet unorganized or unsystematized because it exists only in its elements, and has not been worked or developed into consistent shape or form and has, thus, not been fully realized. It is Latin *inchoo*, begin. The notes and other matter that you have been gathering for your thesis may be lying on your desk in a chaotic mass, that is, unassorted and unrelated, not whipped into shape. Six months ago when you began work, your ideas as to its contents were random and inchoate, that is, only beginning to accumulate, without your attempting to select or reject material that presented itself to you. Thinking it is done, you submit it to your professors who find it unacceptable because you have followed no definite and logical plan of development, that is, you have handed in an *amorphous* bulk or mass of material which, while good, perhaps, and all of it salient, lacks point and focus because of the grab-bag quality of the whole. *Amorphous* is more frequently applied to persons than are *chaotic* and *inchoate*; you call a person *amorphous* who has no aim in life, and who is thus probably indeterminate and happy go lucky. *Rough* in this company pertains to what is hastily and carelessly and perhaps indifferently put together. When you speak of a rough draft of an essay or a speech, for example, you mean very general shaping, without polish or detail or even correct sequence. In this respect *rough* is closer to *inchoate* than to *amorphous* or *chaotic*. A rough guess, like a rough sketch, a rough idea, a rough estimate, suggests offhand or approximate or on-the-spur-of-the-moment guess, and so forth. *General* suggests overall and bird's-eye-view; when you say that you have a general idea of the line you intend to follow in your thesis, you mean that you are able to blanket in your mind practically everything that it is to contain as well as the plan of development itself perhaps. A general estimate or idea or conception is more comprehensive than a rough one, and is more likely to imply rejections before accuracy is approached, whereas *rough* may very likely denote that a more careful selection must be made. The verb *generalize* and the abstract noun *generality* follow suit. *Generic*, however, though frequently interchangeable with *general*, especially in colloquial usage, is the more definite term. Both words are Latin *genus*, kind or sort or type; but *generic* pertains more closely to original meaning than does *general*, adhering somewhat more strictly to the idea of typical or normal. When you speak of a general likeness between two persons, you mean that they are somewhat of the same appearance and manner and

characteristic; when you speak of a generic likeness between them, you mean of the same race and, perhaps, family and environment, and everything else that tends to classify as variety. *Generic*, that is, individualizes as to class or groups; *general*, by comparison, merely associates loosely or roughly.

You have your CHOICE among many devices for getting out of this prison camp; consider them well, always remembering that the ALTERNATIVE of escape is torture.

Choice is the privilege or opportunity of taking or fixing upon one of two or of one among many; making a choice is usually a voluntary act but it may be compulsive. *Alternative* is ultimately Latin *alter*, other; this word implies the offering or presentation of two (one and other one) between which choice has to be made. *Alternative*, therefore, means choice limited to two, but this nice distinction is now considerably worn down; there are numerous instances in literature of the use of *alternative* to mean choice among many more than two, and this usage is increasing (though not recommended). The two things between which choosing is concerned may be called the alternatives, just as the more than two things involved in choosing may be called choices. *Choice* naturally connotes greater freedom than *alternative*, the latter very often denoting a limitation or a restriction that may be of serious consequences (as in the introductory sentence). *Option* is Latin *optio*, free choice; it connotes the power and the privilege of choosing, and is thus even more generic than *choice* itself. Your confederates in concentration camp extend to you the option of escape. You may not wish to escape, and thus fail to exercise or take up your option, in which case you do not have to bother about choosing a method, preferring the alternative of torture. *Preference*, in other words, is the desire or priority of consideration—both mental and emotional—that dominates choice, the inclination that decides. But in choosing, preference may sometimes be overruled by expediency. By remaining in camp you may be able to minister, in however slight a degree, to a loved one whose death would be certain were you to leave; hence, your preference. *Choice* by no means always implies care and discrimination; *selection* always does, suggesting the setting off or apart as better or best. *Pick* is likewise more discriminative than *choice*, but it is likely to pertain more particularly to the physical or material than *selection*. The men in a crack regiment are the pick of the army; the selection of this regiment to march in the international parade of soldiery represented the preference of the nation.

She CITED several passages from the author in substantiation of her criticism, and QUOTED two particular ones that I had learned by heart as a child and can still REPEAT.

To *cite* is to call into evidence, to summon as corroboration, an authority on a given subject. To *quote* is to give the exact words of an author (direct quotation) or to give the substance of a passage (indirect quotation). *Citing* is referring or mentioning, with definite title, chapter, paragraph, page, line, if possible. The more detailed the location of the citation, the more impressive and authoritative it is. These are not so important in quoting, for here the exact words themselves or their equivalent are paramount. It is,

however, always desirable in quoting to give title and author. *Cite*, in another sense, means to call a person to appear before someone, usually a superior; in this usage it is a specific form of *call* or *name*, and *call* is the more generally used except in such instances as citation for honors, as in the military. But *cite* is generic in relation to *summon* which is a technical court term meaning to order someone to appear in court. *Cite*, it will be noted, pertains to both things and persons; *quote*, to phraseology exclusively. You cite an author; you cite—adduce—something that he has said; you quote his exact words either directly or indirectly. *Repeat* is to say again, to say from memory; in this company the word would mean quoting from memory the exact words of an author. But you may repeat an author in indirect discourse or quotation also. *Repeat* may refer to actions as well as to words, whereas *reiterate* pertains chiefly to words and suggests repetition of repetition, that is, saying over and over again, uttering repeatedly. *Recite*, too, may mean to repeat verbatim from memory, and in the formal entertainment sense this is what it always means. But in general expression it may be used to mean giving an account of, as when someone recites his experiences or recites the details of some dramatic episode before a court. *Paraphrase* is to restate the thought of an author in your own words, being careful to keep to the intended meaning and spirit of the original. It is permissible in paraphrasing to interlard additional exposition by way of amplification for the sake of clarity. But to paraphrase is not to *plagiarize* which means appropriating another's composition and palming it off as your own. *Plagiarism* is literary theft. *Translate* means to render from one language to another the exact meaning of an author's work; the closer the translator keeps to the original in idiom and spirit the truer his translation is said to be. To make a *version* is not necessarily to make a translation, though the two words are frequently used interchangeably. A translation should yield the original as nearly the same as possible; a version is an adaptation made to comply with certain desired ends, though if made from a foreign tongue the word includes the meaning of translation, and may in some respects be regarded as a *free translation* in contradistinction to a *literal translation*. *Adaptation*, in this company, may not include translation at all but may be, rather, an adjustment of one form or structure to another medium of expression, as when you speak of the adaptation of a novel to the stage, or of the adaptation of a scenario to the form of novel or legitimate drama. In this particular connection *version* and *adaptation* are used synonymously.

What had at first appeared to be cold CIVILITY on the part of our strange visitor, became, before he left us, ingratiating POLITENESS.

Civility denotes compliance—perhaps bare compliance—with the amenities of social intercourse, behavior and attitude just merely on the right side of the uncouth and the abrupt. It may convey an embarrassed consciousness of attempting to meet minimum or expected demands. *Politeness* suggests much more; it denotes going beyond the merely perfunctory proprieties, adding consideration for others, a certain grace toward them, and an attractive manner of rendering kindness or service, or both. *Civility* may, by comparison, be cold and mechanical, compliant and calculating, as if saying

to itself "Just so far and no further." Politeness may be warm and spontaneous and obliging, as if saying "Too much cannot be done in your behalf." *Courtesy* is still "larger" and more "mature" and more basic; it pertains, as a rule, to matters and situations of greater import than politeness, but the two words are interchangeable in much—in most—usage today. *Courtesy* is politeness that is deep seated, that has become part and parcel of character make-up; politeness is manifestation, perhaps sometimes put on, more surface and superficial, perhaps on occasion the veneer of courtesy. You speak of the impressive civility of the officer of whom you made an inquiry; of the marked politeness with which a young man offered you his chair at the open-air concert, of the unfailing courtesy of a teacher toward her pupils. *Courtesy* is much used as a routine impersonal term with the meaning of favor or practice or "regular thing," as when you say that you were offered the courtesies of a management, or that extraordinary courtesies of a transportation company were extended you on a trip. *Urbanity* suggests the courtesy that is elegant and suave and sophisticated; it savors of the manner and carriage and behavior of the city rather than of the country. Indeed, *rusticity* is in part its antonym.

His CLANDESTINE negotiations in the case revealed nothing more certainly than the LATENT treachery in the man.

Anything that is *clandestine* is designedly and probably illicitly kept secret; the connotations of the word are almost invariably unfavorable. Anything that is *latent* is present all the time without revealing itself, awaiting manifestation. *Dormant* means sleeping; it may, for example, be energy or activity that is asleep. You speak of latent talents and tendencies, of dormant powers as well as of dormant volcanoes. *Covert* is a milder term than *clandestine*, meaning simply covered or concealed, not open and aboveboard; it is used both favorably and unfavorably. *Surreptitious* emphasizes the idea of stealth or "snatching"; it implies something done without authorization or by hook or crook, and is thus synonymous with *underhand* and *underhanded*. *Quiescent* connotes the quiet that follows action or display of energy; it is thus "aftermath" in relation to *latent*. *Potential* denotes power in reserve, power "on tap" as possible rather than as actual. *Torpid* means sluggish or benumbed or insensible, as a snake may be on first emerging from dormancy or on being caught by cold weather before its period of hibernation begins. The covering words for all of these, and many of their near-synonyms, are *hidden* and *secret*, the former meaning completely out of sight, the latter merely escaping sight. Buried treasure is hidden; a code that keys its burial place is secret and thus unrevealed. What is hidden may never be known; what is secret is known at least to one person. What is hidden is always secret but what is secret is not necessarily always hidden.

After CLEANING the windows, he removed all the spots on the curtains with the new CLEANSING fluid.

Clean is less emphatic—less "thoroughgoing" in its connotations—than *cleanse*. To *clean* is to remove dirt or soilure or impurity by ordinary methods—utensilry and "elbow grease." To *cleanse* is to resort to more stringent methods because of the greater soilure and difficulty implied. The

one pertains to mere surface application; the other to penetrating treatment. *Cleanse* even sounds more thoroughgoing, thanks to the hard *s*, and it is extended in meaning to cover purifying and, figuratively, to renew spiritually. You clean your face when you wash it; you cleanse your bowels when you take a physic. *Sterilize* is derivatively to render barren; in this company it means to use heat or chemicals, or both, for the purpose of killing insects, microbes, and the like, that may spread disease and destruction. (The word also applies to the prevention of reproduction by human beings and other animals by means of electricity or operation or other methods.) *Pasteurize* is a specific term meaning the sterilization of a liquid—milk, beer, wine—at a temperature high enough to destroy bacteria that might prove dangerous as result of ferment; the degree of heat is approximately from 130 to 160 degrees Fahrenheit. *Sanitize* (or *sanitate*) means to apply sanitary and disease-preventing measures to anything that may tend to impair general health; water or air that is sanitized has had all poisonous micro-organisms (if any) destroyed and is thus safe for human and other beings to drink and breathe respectively. But sanitizing may be precautionary rather than actually necessary; a swamp, for example, may be sanitized in late spring because it is thought to be a fertile breeding place for mosquitoes, not necessarily because the eggs are actually present. *Disinfecting*, on the other hand, presupposes the presence of germs and thus suggests restitution of cleanliness to that which is infected. The doctor sterilizes his instruments by boiling them in water; the dairyman sterilizes milk in his laboratory; the board of health sanitizes the drinking water of a city as a preventive measure; the board of health also disinfects a room in which a patient has died of a contagious disease. *Fumigate* means literally to "drive smoke through, to smoke out"; it indicates the destruction of germs and insects by subjecting them to smoke or gas that kills. *Fumigate* is synonymous with *disinfect* if and when the latter implies smoking or vaporizing or gassing. And *fumigate* may be used constructively, in the sense, that is, of spraying perfume or burning incense. *Exterminate*, in this company, applies chiefly to the utter extinction of pestiferous insect life, especially in buildings, by means of powder or spray. *Clean* and *cleanse* cover in a general way all the other terms here discussed, but they are less likely to refer to scientific (chemical) processes, and imply, rather, those surface and unscientific methods such as brushing, dusting, mopping, polishing, rinsing, scouring, scrubbing, sponging, sweeping, washing, wiping. Each one of these words suggests an agent—a utensil or a material—and to some degree a method. Sometimes the material or process may be a generalized trade name, such as *pasteurize* above, or *simonize* or *listerize*, the one pertaining to a compound used to clean lacquered or enameled surfaces, the other to an antiseptic solution. *Purify* is loosely used for any of these terms when the meaning is to free from foreign or vitiating elements, and thus to make pure and clean; but it is used quite as frequently in figurative senses as in literal, as when you speak of purifying the mind or the heart. The comparatively recent *homogenize* does not pertain to cleansing or purifying but rather indicates a process, that, namely, of breaking up the fat in milk under high temperature and thus distributing it uniformly so that the cream per se and the milk are inseparable. Thus far the word has for the most part been held to this particular treatment of

milk, but it may be applied to any substance the contents of which are made homogeneous by one process or another.

He spoke CLEARLY and defined the subject DISTINCTLY. ⁶

Clearly implies lack or absence of anything and everything that tends to darken or obscure. *Distinctly* implies acuteness or sharpness or freedom from vagueness. Both words are used figuratively quite as much as literally. You see and hear clearly and distinctly; you understand and discriminate clearly and distinctly. *Clear* is Latin *clarus*, bright, shining; *distinct* is Latin *distinguo*, distinguish, tell apart. What is clear stands before you bright, brilliant, unobstructed; what is distinct is definite, unobstructed, nicely distinguishable and apart. The colloquial expression *separate* and *distinct* (*separately* and *distinctly*) is in large measure a repetition for emphasis, the two words being used interchangeably very often. But *separately* denotes greater detachment, as a rule; *distinctly* suggests apartness and oftentimes basic connection. You distinctly see through the glasses the various peaks in a mountain range; you look at the two highest peaks separately. As you walked through your office you distinctly saw John and Bill sitting there; later you saw them separately in your inner sanctum. *Distinctively* implies peculiarly, individually, characteristically; it suggests something that marks or trademarks as a distinguishing element, and thus something that sets apart from others. The word is thus stronger than either *clearly* or *distinctly*, the three standing somewhat in the relation of positive, comparative, superlative degrees. *Distinctive*, like its noun *distinction*, takes on highly favorable connotations in regard to merit and quality and achievement. If in addition to speaking clearly and defining his subject distinctly, a lecturer accompanies his talk with unique experiments or blackboard freehand drawings, he may have acquitted himself *distinctively* or with *distinction*. *Lucid* and *lucidly* are Latin *lucidus*, shining; *pellucid* and *pellucidly* emphasize these by prefixing *per*, through (initial *l* assimilates the *r*); thus, shining through. These terms are used objectively for the most part, in the sense of bright or luminous or transparent, and they are more poetic than general. *Lucid*, however, is often interchanged with *clear* in the sense of sane or normal, as when you speak of a patient's mind as being lucid. But you speak also of a lucid explanation, a pellucid sky, a lucid reflection (as in a mirror), a pellucid crystal. *Limpid* and *limpidly* suggest a kind of flowing transparency or liquid clearness; you speak of the limpid waters of a mountain brook, of the limpid loveliness of your lady's eyes. That is *transparent* which can be seen through so clearly that objects beyond the medium (glass or plastic) are easily distinguishable. That is *translucent* which permits light to shine through but not clearly enough to enable one to see objects on the other side of the medium, except perhaps in shadow outline. That is *plain* which meets mental processes without hindrance, which passes straight and easily to the mind without any such obstruction as adornment or superfluity. And this definition holds in regard to its use in such an expression as *a plain person*, a person who is seen strictly as he is, without resort to the slightest attempts at disguise. Plain words are words that are clear at face value, their meaning being construed easily on the level of the receptive mind; plain folks are clearly and distinctly, perhaps distinctively, folks that are both

homey and homely, unembellished in either the arts or the artifices that would tend to make them appear other than they really are. *Perspicacious* and *perspicuous* are both new by way of falling out of use except perhaps in academic circles. The professor may be unable to account for the lack of *perspicuity* in a student's theme in view of the fact that the student is well known for his *perspicacity* of mind. Perspicacity should be, but unfortunately is not always, a guarantee of perspicuity. The two words are basically complementary. You say that, though a writer's style is perspicuous, it requires a perspicacious mind to grasp his meaning because of the profundity of the subject matter.

My CLIPPING did not contain the QUOTATION that everyone thought so apt.

A *clipping*, in this company, is anything clipped from the newspaper or other publication; a press-clipping bureau is an organization that clips notices and news items and articles, and supplies them as a service to individuals or organizations. A *quotation*, as here used, means the words of another as they were actually expressed by its author, or the idea of another as given in substance. If the exact words of an author are quoted, the quotation is called *direct*; if the exact words are not quoted, but the drift or substance only is given, the quotation is called *indirect*. A *passage* is a brief section, from a few lines to a paragraph or more, taken from a literary or other work; it is a particular or salient portion of a writing. An *excerpt* is a clipping or a quotation or a passage culled and used for a special purpose, as when you clip excerpts all bearing upon a certain subject on which you wish to be informed or which you want to use for substantiating a special point of view. *Extract* is a generic term covering all of the foregoing; it implies clippings in general, as for a morgue which may be consulted from time to time for information along various lines; a subject file for speakers, for example, contains extracts from a wide assortment of papers and magazines and books on an equally wide assortment of subjects. A *text* is a passage—phrase, clause, sentence, short paragraph—that is taken as a central theme as well as starting point for any type of discourse. The word is usually associated with the Bible, but one may "textualize" a talk or a paper from any author or, as a matter of fact, from any event. A scriptural text is sometimes formally called *pericope*, a Greek word meaning section or a cutting around. Both *text* and *pericope* were formerly applied to any portion of Scripture appointed for reading in public worship, such as the Mass or the prayer book. *Keynote* is transferred from the language of music to this company, to mean the central or basic idea of a talk or a writing or a policy; a text is the keynote of a sermon. But an entire composition, oral or written, may itself be called keynote, as, for instance, the keynote address at a political rally or convention.

Too many COCKTAILS and CANAPÉS had made him rather indifferent toward his dinner.

Cocktail is a short drink of spirits, sugar, bitters, flavoring, and the like, taken as a rule before luncheon or dinner (or both), and at what is popularly

known as the cocktail hour (from five to seven P.M.); it braces or quickens or stimulates—"jacks one up like the tail of a cock." *Canapé* is a small piece of bread (toasted perhaps) or cracker on which tasty relishes or pastes are spread to be served with cocktails, or at any time. *Relish* is a savory or condiment taken with a regular meal or with cocktails and canapés for the sake of adding zest to the sense of taste. *Appetizer* is the generic term for anything by way of food and drink that whets appetite (and stimulates spirits); the word applies also to the first course of a meal when this course consists of a spicy or refreshing dish, such as fruit or sea food. *Savory* is, as a rule, an adjective meaning appetizing and piquant, but it is used also as a noun to denote a particularly flavorful canapé or titbit served with cocktails or with meals, as perhaps a sauce or other complementary dish. *Liqueur* is a spirituous cordial, aromatic and thus of high flavor, taken always in small quantity, usually after dinner or luncheon but at other times as well. A short straight drink of liqueur or of aromatic wine (sherry or vermouth, for example) taken before a meal, is called *apéritif* by the French, and while this is taken as an appetizer the two words are analogous rather than synonymous. The French equivalent of *appetizer* is *hors d'oeuvre*, which is literally outside of work or production; thus, excursion or digression. The Italian equivalent is *antipasto* which is, literally, before food or feeding; the German, *reizmittel* which is, literally, destitute middle (empty stomach) (*vorspeise*, before food, is also sometimes used); the Swedish, *smorgasbord*, which is literally (and today quite inadequately) sandwich board; the Russian, *zakuska* (singular) or *zakuski* (plural) meaning taste or titbit; the Spanish *entrada*, "revenue," "dividend."

His argument was COGENT and CONVINCING without being entirely PERSUASIVE.

Cogent contains the idea of forcing or driving or compelling; it is subjective in that it pertains to the properties or qualities within an argument that force agreement, and thus to intrinsic and basic rightness. *Convincing* is comparatively objective; to be convincing in an argument you must break down all possible refutations of it. Its being cogent will go a long way toward doing this, may, indeed, go the whole way. In arguing against smoking it is cogent to point out the uselessness of the habit; this thought resides in the very elements of the question. But it is not convincing, for there are too many rational arguments to be summoned in its favor—economic, personal, comparative, and so forth. Both words have to do with evidence or proof presented to the intellect. *Persuasive* involves the feelings and the will as well. What is cogent appeals to your mind; what is convincing, to your understanding and mental conviction; what is persuasive, to your affections, and your will as influenced by them. You may be convinced that you have a certain duty to perform without performing it. You may be persuaded to do it as result of influence brought to bear upon your will and your emotion. You are convinced of a belief or a doctrine; you are persuaded into an opinion or a course of action. *Logical* is a more or less conventional term meaning power to think and thus to present your thought according to the

sylogistic system popularized by Plato, Socrates, Aristotle, and the rest, though used long before them; in other words, your thought and therefore your argument are logical when they are clear and sequential and, of course, basically true and cogent. *Rational* means endowed with sensibleness and reasoning power, not foolish or illogical or absurd; in this connection he who is rational would be one who can make cogent inferences from fact or truth, arrange them in logical progression, and use them to advantage in understanding men and the ways of the world. *Reasonable* is a lesser term; it implies by comparison the more instinctive quality in human beings that makes for sane judgment and determination and action, and it is therefore as variable in degree as these beings themselves are. But the noun *reason* (and thus the adjective *reasonable*) pertains also to the entire mental and rational nature of the human animal, and is the most important quality in him that distinguishes him from the brute in intelligence. *Rationality* has been defined popularly as reason matured and applied. *Ratiocinative* is a progressive term; it pertains to the process of reasoning, to the staging of logic even, perhaps, to the abc steps of the syllogism. *Ratiocination* has been called logic in action. *Analytical* relates to the process of taking apart, of resolving something into its first elements, such as an intricate mechanism or a difficult exposition, and then simplifying and clarifying their relationship. *Analysis* in this connection implies ratiocinative processes in the examination and association and systematization of parts, rational interpretation of them as units and as a working whole, logical deductions as to their purpose and use.

He had been a COLLABORATIONIST long before he was captured as a SPY.

Collaborationist has come to be used unfavorably in such connection as this to mean one who, a native of a country occupied by an enemy, assists that enemy, either willingly or unwillingly, to achieve his ends in the occupied country; thus, a co-operator in enemy practice and policy, and a traitor to his own country. A *collaborator*, on the other hand, is one who aids and assists and co-operates with another or others in a constructive work of some kind, usually literary or scientific. A *spy*, in this company, is one who secretly seeks to gather information in a belligerent zone with intention of communicating it to the enemy. An *agent* or *secret agent* or *secret-service agent* may be, in this company, either a spy or a collaborationist, but he is in particular one who operates not only in time of war but in his own country or elsewhere in time of peace for the purpose of uncovering subversive tendencies or other criminal and treasonable acts; he roots out organized gangs in any field, unsocial and antisocial propagandists, and the like. An *intelligence officer* is one whose work is somewhat more constructive, though the term is used interchangeably with *secret agent*; he may work in his own country to supply to central government heads whatever information may be useful and profitable for the country at large, or he may work in the same capacity in a foreign country. A *military intelligencer* or *intelligence officer* is a member of the staff of one of the branches of the General Staff of the United States Army whose business it is to collect, judge, and distribute (if important) all such information as may be of concern to the United States forces,

especially as this information bears upon the temper and the activities of foreign peoples.

As the night wore on and their cups increased, COLLOQUIALISM gave way to SLANG, and slang to VULGARISM.

Colloquialism is familiar, informal, everyday, run-of-the-mill speech or conversation; it is neither coarse nor low, neither literary nor cultured; though it may sometimes be clipped and unstudied and even incorrect, it is nevertheless the spoken language of educated and uneducated alike in informal give-and-take about the ordinary affairs of life. *Slang* once meant the language of thieves and beggars, but it has now come to denote unauthorized and flippant coinages, strained or arbitrary applications of standard terms, grotesque though often picturesque and forcible and pictorial and imaginative turns of expression that may arrest and stimulate if sometimes shock. *Vulgarism* is gross violation of good use which usually marks its user as ill bred and unrefined, at least as far as speech is concerned, as *dese for these, ain't for am not*. *Barbarism* is a word or expression that is not accepted as standard; it may be an odd or unusual derivation, a foreign or obsolete term, an ungrammatical modification, or other inappropriate unaccustomed phraseology, such as *loan for lend, to ladify for to make a lady of, to widespread for to broadcast, pilotize for to pilot*. *Impropriety*, in this company, is the use of a good word or phrase in a wrong sense, that is, in a sense that requires another word perhaps easily mistaken for it, as *affect for effect, exclude for preclude, home for house, imply for infer*. *Cant* is (1) stock phraseology of any particular trade or following (2) insincere or hypocritical or conventional talk, common to social and religious and political conversation. Under the first, *cant* is often synonymous with *slang* in the class sense, as when you speak of the cant or slang of newspapermen or of theatrical persons or of the underworld (*cant* once pertained exclusively to the language of robbers, beggars, and the like); under the second, it is often part and parcel of such colloquialisms as "Pleased to meet you" and "Always at your service." *Argot*, though widely used to denote any specialized expression not generally understood, is specifically the slang of the underworld that applies to its particular interests, as *con game, cooler, hoosgow (hoosegow), cuckoo, doing time*. *Lingo* is similarly applied though on a somewhat higher level as a rule; it is usually contemptuously applied to a dialect or a vocabulary or even a language by one who is unable to understand it. You speak, thus, of the longshoremen's lingo, of the doctors' lingo, of the Russian lingo. Both *patois* and *jargon* are used more or less contemptuously of the terminology of any particular subject or trade or profession, the former applying somewhat more strictly to dialect and provincialism and illiteracy, the latter to any sort of speech that is jumbled and confused and, thus, unintelligible. Both pertain to oral rather than to written expression as a rule, though they may, of course, be written in imitation of what is or seems to be heard. *Argot, lingo, patois, jargon* are all loosely used today as synonyms of gibberish, chitter-chatter, double talk—any and all kinds of conversational inarticulate sounds that are uttered rapidly and unintelligibly. *Jargon* may be an English adaptation of French *argot*. But then again, *argot* may be a French adaptation of English *jargon*.

Thus may heat be defined as absence of cold, and cold as absence of heat. Both words may be echoic, sounding somewhat like gabble, gibberish, jumble. *Argot* may indeed be the result of how a Frenchman hears *jargon* (cf. barbarous). But Old French *jargouiller*, chatter, may have much to do with the latter, if not also with the former.

COLUMNS of colored light poured diagonally through the classic windows until, when the great cathedral door was opened, they were dispersed by the overpowering SHAFTS of sunshine.

As between these two words in such usage as this there is not enough difference to shake a stick at. Still, the purist will remind that *column* suggests height or verticality, sometimes a tapering off, very often narrowness and cylindricity. You speak of a column of steam, a column of smoke, a column of figures, a newspaper column, and the like, and you do this even when the columnar object is in horizontal or diagonal position. Your spinal vertebrae constitute a column whether you lean or lie flat or stand, the essential end-on structure remaining the same, and troops march in columns though plants grow in rows, ships following each other in formation move in a column but houses on a street are arranged in rows. *Row*, that is, implies more particularly any arrangement of a series of persons or things on a surface, usually horizontally. *Line* is frequently used synonymously with *row* in this sense, sometimes, but less correctly, with *column*. It is, then, correct to speak of a column of light breaking through a rose or wheel window, not a row of light, not a line of light. *Row* would suggest, perhaps, human arrangement; *line*, a thinness not characteristic of such a column. *Pillar* may be used as the equivalent of *column* in the introductory sentence, but it would, in the main, suggest greater bulk and circumference. *Shaft* may suggest that which is bulky and less distinctly formed than a column; technically it is in the main the part of a column between base and capital. And the word is used loosely to denote any ray or bolt or beam of light, any stem or stalk or handlelike support. That part of a chimney above the roof may be called a shaft, but the smoke emanating from it never is (see above). *Streak* suggests length and narrowness and irregularity, and often quickness of appearance and disappearance, as in a streak of lightning. Derivatively it means line or stroke, the latter being the same word. A streak of light is, as a rule, frail, transient, perhaps hardly discernible. A *flood* of light implies the opposite by way of dimension or power or illumination, suggesting neither line nor shape, but rather copious and abundant and excessive luminosity. A *ray* of light is a thin line that extends or radiates from a radiant body or is reflected by some object glittering in the sun; it suggests steadiness and straightness, at least temporarily, and always presupposes a radiating agent. Many rays emanating brilliantly from an object constitute a *beam*; that is, nearly parallel rays grouped so that they appear like a bar or a timber form a beam. The lamp in the window throws out a beam for guidance, as does a searchlight. Moonbeam and sunbeam imply a bundle or sheaf of rays. But *ray* and *beam* are frequently used interchangeably, especially of any small and narrow volume of light. The former more often suggests heat, as in therapy and in connection with color; the latter, light

for guidance or direction, as in Tennyson's "When shall universal peace lie like a shaft of light across the land, and like a lane of beams athwart the sea."

He COMFORTED me in defeat, and HEARTENED me to renewed effort.

To *comfort* is to "strengthen much" by minimizing the adverse and discouraging and "maximizing" good cheer and bright hope, and this by either word or act, or both. To *hearten* is to "put heart into," to encourage, inspire, inspire. The one term may be involved to a degree with the physical as well as the spirit; the other has to do chiefly with mind and morale. To *console* is to soften or soothe or mitigate; it is a somewhat more formal and at the same time more concrete term than *comfort* or *encourage*. Whom you *console* you lift grief and anguish from by some definite means or device, without necessarily substituting cheer or brightness. Whom you *solace* you relieve for the most part from subjective or inner ills, such as despondency, loneliness, the "blue willies," mental and spiritual exhaustion. To *condole* is to "enter into the pain or grief of another," to weep or suffer with another. But this word is little used now except in its substantive form *condolence*, which pertains chiefly to the outward manifestation by way of message (letter or telegram), and is thus without its derivative meaning almost entirely. *Sympathize* is in some ways a broader term than any of the foregoing largely by virtue of the fact that it applies not alone to the adverse and the untoward but to the happy and the joyful as well. Derivatively this word means feel with; thus, to enjoy with and also to suffer with. It is most commonly used, however, with the latter meaning, though it is always well to remember that you may sympathize with your friend in his joy and success as well as in his sorrow and trouble (and he may need your sympathy in the one case quite as much as in the other). To *show mercy* or to *compassionate* is to put pity into operation. To have mercy is to be clement and forbearing with one who suffers or who stands condemned; to have compassion is to treat such a one with extreme tenderness and consideration. To *commiserate* is to feel the woes and the agonies and the cries of those who are suffering, and to express pity for them, but to stand helpless in the realization that all attempts to relieve and assuage must be futile. You commiserate with one who is hopelessly afflicted; you plead for mercy for a youthful offender, and you show great compassion for his parents; you pity all the innocents who are ruthlessly thrown into concentration camps; you condone a stranger's unwitting violation of protocol; you condole with someone by telling him of your deep, sympathetic feeling for him in his misfortune; you sympathize with a young lady in her embarrassment in acknowledging the acclaim that has come to her on her successful debut as an actress; you comfort your ill father by numerous little acts of attention; you encourage your son to try again even though he has failed for the third time to win a coveted prize.

They await your COMMANDS, without making any DEMANDS whatever upon you for loss of time.

Command implies intrinsic right or authority; *demand* implies insistence, positiveness, perhaps arrogance. He who or that which commands is sure

of the right and authority to do so; he who or that which demands may or may not be. The one is formal, official, dignified, confident, imperative; the other may be, but it may also be merely peremptory and arbitrary without justification. *Command* is, thus, the loftier and more comprehensive word, as well as the more subjective in connotation. The teacher whose presence commands respect does not have to demand order. But the word may be used to denote official call or office, as when you say that a captain commands his ship or that a fireman commands a tragic situation, meaning among other things that the agent in each instance requires and secures and exacts obedience. But if one who commands in his official capacity is ignored or defied, he may then find it unpleasantly necessary to demand. *Order* is the more commonplace term, and very often the more arbitrarily used; it is, as a rule, used in less significant connections. You order someone out of your home; you command the men of whom you are placed in charge. Your lawyer orders you not to talk, just as your physician orders you to remain in bed, both being peremptory and arbitrary and dominant, without argument or reason-why. *Enjoin* is lesser than *command*, *demand*, *order* in its general connotations, but it suggests the idea of reproof or admonition; you demand the payment of overdue money, and enjoin your debtor to be less dilatory hereafter in similar circumstances. *Exact* presupposes a demand that is followed by compulsion in yielding to or meeting it; you exact compliance with an order or a command or a demand by some irresistible means. You exact overdue money by resorting to law; you exact a promise by an irrefutable argument. *Claim* is to demand (perhaps to obtain) what may be shown by legal or other right to be one's own; it is to seek or demand what one is certain that he has a right to, be it money or achievement or proof. But this word should not be used in the sense of affirm or assert or aver, much present usage to the contrary notwithstanding.

I shall revise the chapter in accordance with your COMMENT but your OBSERVATIONS on the general format of the book have come too late to be put into effect.

Comment implies expository or critical or argumentative discernment to a degree; it may be oral or written. *Commentary*, the more formal as well as more formidable term, carries with it as a rule the implication of written memoranda by way of criticism or exposition, or both; it denotes greater length and more analytic and comprehensive treatment than *comment*, but the two words are frequently used interchangeably. *Observation* naturally suggests observing, and an observation is a note or a remark that implies that its subject has been viewed with seeing eye, certainly with attention, perhaps with scrutiny. An observation is more than remark and less than comment. Generic *remark* denotes the casual or offhand expression consisting of a few words only, which may or may not express an opinion or a judgment. A remark is impromptu as a rule; an observation and a comment may be, but they suggest impression that is a little more studied and often more likely to be "writ down." In the hackneyed expression "a few remarks" the word has come into disrepute as signifying the tedium of longwindedness. *Note* is to writing very often what *remark* is to utterance—a passing thought or

observation "jotted down" so that it will not be forgotten or may be returned to in order to be developed into comment or commentary. Notes may or may not accompany the composition or speech, or what not, upon which they are based; annotations should always do so. For *annotation* means an elaborated note, usually written pat beside the content out of which it grows, or elsewhere with unmistakable cross reference; it is quite as likely to be exposition or amplification as criticism or commentary. *Gloss* is Greek *glossa*, (page 364); it formerly meant annotation—explanation or interpretation—written on the margin or between the lines of a work. The running summary or commentary that Samuel Taylor Coleridge provided on the margin of his poem "The Rime of the Ancient Mariner" is the best example extant of the real meaning of this word as applied to literature. A gloss is now seldom used in connection with literary works and the word itself is by way of becoming archaic. But in business literature something not unlike a gloss is frequently used on the margins of copy for the purpose of explanation or summary or attention-getting. And such marginal dressing is sometimes accompanied with illustrations, thus constituting a kind of gloss de luxe. The Romans called a gloss a *scholium*, a word that is occasionally revived today. *Utterance* by both derivation and present usage, means vocal and audible expression, but it has also come to be applied to written language as well as to oral, and to include method of expression, style, and so forth. Anglo-Saxon *ut*, out is positive, of which *utter* is comparative, and *utmost* and *uttermost* are superlative forms. When knighthood was in flower it was customary to say or call *to the utterance*, which meant to the utmost or the uttermost, *utterance* then having the force of a superlative. The corresponding French term is *à outrance*, which really means to the last (*outrance* being Latin *ultra*). So the same indomitable spirit was evoked and expressed by two unrelated routes, Saxon and Latin. *Ut* is now, of course, obsolete as an independent word. Its comparative *utter* is used, however, not in the literal sense of outer but rather in that of total or absolute or complete, as in utter nonsense, utter failure. *Pronouncement* denotes declaration or formal announcement, which may grow out of a mere remark, pass into comment and commentary, and become a summary statement of interest and concern to many; the word is seldom singular in its significations. A pronouncement that is calculated for wide public, perhaps epoch-making consumption is called a *proclamation*; it is usually an official or political notice, short or long, that sets forth an intended course of action or adopted principles or explanation of motives and decisions, and the like. Its Spanish equivalent is *pronunciamiento*; its Italian (Latin), *manifesto*, both unsuitable for English use but both nevertheless occasionally affected. They smack somewhat too much even yet of the princely sovereign or the monarch to be recommended for democratic use, unless it be in connection with a political proclamation in a foreign section of an American community (in which case the entire proclamation would probably be set in the foreign language spoken). The Latin primitives of *manifesto* denote notice struck or set up by hand, and thus suggest the placard and the billboard. *Declaration* is frequently used synonymously with *proclamation*; it connotes, however, a somewhat stronger assertion and may even bear a tone of defiance. *Emanicipation Proclamation* suggests just

and irrevocable policy; *Declaration of Independence*, grim and unyielding determination.

He was COMMITTED to the home, and such valuables as he possessed were ENTRUSTED to the superintendent.

Entrust (*intrust*) means to place trust in, to confer trust upon; the word is more frequently used of material things than of abstract, but it may be used of both. *Confide* means the same, but it is a more emphatic word; it is used principally of the abstract. You entrust a friend with your jewelry, or with a family secret; you confide in your doctor or your spiritual adviser or your brother or sister the profoundest secrets of your mind and soul. But the two words are used interchangeably, the former having in it a shade more of the material and the concrete. *Assign* implies merely the designation of authority, without regard for the personal feeling denoted by *entrust* and *confide*; you assign a duty to someone; you assign the administration of your affairs to a lawyer; you assign parts in a play, or exercises to individual pupils in a classroom. *Consign* suggests formality in transferring or delivering or assigning; it means to give in charge for the time being, as in sending something to an intermediary or an agent for looking after. What you consign you give to the control or management of someone else; it is chiefly a commercial term. What you assign you specify or ascribe to or, in law, make over to as due to creditors. But you assign credit where due and assign powers to those best qualified to use them; and you consign papers to the wastebasket, empty boxes to the rubbish pile, corpses to the flames, merchandise to the market. *Relegate* derivatively means to send back; thus, to banish or exile or consign or dismiss or "let down" to some inferior position or sphere, or defer or delay or transfer as for final disposal or execution. The slang expression "to let down easily" is suggested by this word, as when you say that someone was relegated to the shipping room after his bad showing as salesman. *Transfer* means to change from one place to another, from one conveyance to another, from one person to another, to "bear or carry across"; in this company it suggests merely the action of such change, without overtness of any sort. In law you speak of the transfer of title, meaning making over title and possession as, for example, a tract of land. *Delegate*—"to send as representative on a commission"—means to authorize someone in another's stead, to entrust to the management of, to assign to a creditor as a debtor in place of oneself; the noun *delegate* means one sent to represent another, one empowered to act for another, one authorized by vote of the people to serve as a committeeman or legislator. *Deputize* (*depute*) means to give business to, to appoint someone to act and "to reckon and think for." But this word pertains to the idea of acting for a person, whereas *delegate* applies chiefly to the powers of office bestowed. A delegate is commissioned to go forward and act according to instructions; a deputy is one who acts for another but may, in accordance with circumstance, act as his own judgment and discretion dictate. You may be deputed or deputized to act for someone at a meeting which he is unable to attend; that meeting may delegate you to represent it at a convention to be held in a distant city. *Shift* and *shunt* are less elegant terms both denoting change of position or place or person, the former placing particular emphasis upon the action

itself, the latter upon changing in order to get out of the way or to switch to one side or to change from one track to another as in the organization of trains. This shade of difference in meanings is indicated in the originals of these words. *Shift* is Anglo-Saxon *scifian*, to divide or separate, *shunt* is Anglo-Saxon *scunian*, to shun or avoid. *Commit* is the parent word of this group, though it has meanings and uses in addition to any of those above given; it may mean to transfer, to deliver to another, to give into the care of for safekeeping. What is entrusted and confided and assigned and consigned is committed. You commit a person to jail, to an asylum, to the care of a school principal, and so forth. But you also speak of committing to memory or to paper or writing, meaning to consign probably for future reference or for preservation, and when you say that someone has committed a crime you mean that he has perpetrated a crime.

Though the two brothers have a COMMON interest in the property, they assume by no means RECIPROCAL obligations regarding it, chiefly, I suppose, because they do not have MUTUAL respect for one another.

Common here means that the property is shared similarly by the two brothers, that they have equal rightful claim upon it. *Reciprocal* implies give and take, "backwards and forwards," alternating interchange of similar deeds and feelings. (The sentence suggests that one brother does less than his share toward maintenance.) *Mutual* derivatively means lent or exchanged; it implies similar and simultaneous feeling or opinion or desire as between persons, or having the same relation one to another. *Mutual* is personal; *reciprocal* both personal and impersonal. You speak of reciprocal rights, ties, services, responsibilities, duties, undertakings, relationships, standards, and the like; of mutual affection, curiosity, interest, convenience, comfort, kindness, affliction, and the like. *Correlative* means having corresponding and interdependent relationship, one thing or part being the complement of another; the fingers of one hand are exactly correlative with those of the other—in crossing hands and fingers the digits "come out even." The word frequently implies customarily used together or at least so understood, as the correlative conjunctions *either or*, *neither nor*. *Convertible* means exchangeable or interchangeable; a topcoat that may be turned inside out and used as a raincoat is a convertible garment. *Joint* in this association means held and shared and participated in usually on equal terms and conditions as between two persons or among three or more. But one party may have a larger portion than another in a joint ownership. Two hospital patients ill of the same disease may evince mutual concern and mutual friendship. They have a common nurse, that is, a nurse in common; one who shares her services reciprocally between them. *Common*, because of its unfavorable connotations in another sphere of usage, is sometimes frowned upon in this connection, and *mutual* is substituted. And *mutual friend* and *mutual foe*, though not regarded as correct to the letter, are now accepted as standard English.

She was always COMPASSIONATE with the sufferers, and HUMANE in her reaction to them.

He who is *compassionate* feels great tenderness for someone who is under-

going suffering, and is moved by strong desire to alleviate it. He who is *humane* feels a kind of foreseeing benevolence toward humankind, and he would spend both money and effort to obviate human suffering. To be compassionate is to relieve; to be humane is to prevent. *Humane* applies quite as much to lower animals as to human beings; *compassionate* may do so but is more generally used in regard to the latter. *Human* pertains to the qualities and characteristics of humanity; whatever belongs to man is human, but it carries a little of the meaning of *humane* in its use as a term of differentiation between man and the lower animals, as when it is remarked that someone was not human in a certain situation, meaning that he evinced not human qualities but animal ones. *Merciful* connotes forbearance and mitigation that may sometimes appear to be excessive, as one who would exonerate an offender from punishment or would have the punishment modified. *Sympathetic* implies fellow feeling, entering into the same feeling of one who is undergoing suffering or misfortune; the word implies that the one who is sympathetic with another has himself probably experienced the same sort of suffering and is thus able to understand the better. *Benignant* derivatively means well born; it implies kind and gentle and considerate, originally toward those who are inferior, but it is now used without any connotation of condescension or superiority. At the same time, it is still the least warming and active of the words here discussed with the exception of *human*.

His mother COMPELLED him to practice many hours every day, and thus MADE of him an excellent violinist.

Compel derivatively means to drive together, the primary idea residing in the driving or the forcing or the processing; the word implies an external overpowering influence. *Make* is much broader in signification; it has a wide variety of meanings all of which pertain to causation or result. *Administer* and *execute* are in most ways equivalent; *administer* pertaining to directing or processing, *execute* to producing a result. Both *force* and *enforce* are stronger than *compel*, having in them the idea of physical threat or, if not that, the idea of penalty, imposed or automatic. To *fashion* is to make in the sense of patterning or following example or model; to *frame* suggests the idea of construction, either literally or figuratively; to *fabricate*, the idea of forging parts (the word is now often used in unfavorable senses to denote artificial or dishonest making or fashioning. A falsehood is sometimes called a fabrication). To *manufacture* derivatively means to make by hand, but this meaning is almost entirely lost in the miracles of the machine age, and the word now immediately conveys the idea of machine made. *Originate* turns the mind to thoughts of make-up, to the properties or ingredients from which anything is made, but *create* carries no such connotations, meaning to cause to exist or to bring into existence absolutely. You originate a poetic form (the Omar Sonnet, for example); you create an impression or a sensation. (As a matter of fact you do *not* create a style but originate it notwithstanding the almost constant use of such terms as style creators and style creations.) That which is *produced* is "led forward into the light," brought out, shown, witnessed; the word connotes mental effort or processing or

result, and thus differs from *create* which is bound by no considerations of conscious agencies and processes.

Through many a school and college COMPETITION they had remained firm friends but now political RIVALRY has estranged and embittered them.

Competition means concentrated effort on the part of two or more to win something or make a record; the word applies particularly to contests such as are held in schools and colleges, and in connection with sports, prize debates, examinations, and the like. But it has maturer connotations also; one business house, for example, may be regarded as in general competition with another of the same kind in the same community, one railway with another, one baseball team with another. It may be altogether friendly and even co-operative; it may also be unfair, bitter, and "cutthroat." A *competitor*, thus, seeks the same object or end for which another strives; each is a challenge to the other as in a contest or game. A person may harbor hard feelings toward his competitor, but this attitude is not implied by the word. The keenest of competitors may be the best of friends who enjoy matching their wits. *Rivalry* is in its favorable uses more general and applies to that which is loftier and less highly motivated by material ends; it has been called abstract competition, as competition has been called concrete rivalry. But in its unfavorable uses *rivalry* implies personal resentfulness and suspicion and jealousy, and it may very often become hostile, especially in political and social affairs. A *rival* is thus one who pursues the same object or end as another, or one who strives to equal or excel another. But the word *rival* may, as indicated, imply hard feeling or ill will or jealousy. Both *competitor* and *rival* once meant associate or confederate, *competitor* being Latin *com*, together, and *pet*, seek, seeking together, and *rival* being Latin *rivalis*, up a stream (Latin *rivus* means stream; *rivales*, near neighbors who carried water from the same stream). There are many excellent reasons for people's taking up residence near a stream. It is easily understandable also that those on opposite sides of a stream may quarrel about riparian rights, and may become enemies. On the other hand, they may agree and become friends, as those living on the same side of a stream may or may not do. So a *rival* may be a friendly partner or neighbor, or an unfriendly one; he may be a friend though neighbor, even a partner though a competitor. *Rival* is thus a two-way word. You speak of rivals in love, of rivals in the support of good works; of competitors for a cup on the field of contest, of competitors in the manufacture and sale of automobiles. An *enemy* is one who is actively hostile and bent upon doing damage or injury to the object of his hate; one who hugs to himself or cherishes his feeling of resentment and hostility toward another. The word applies not only to persons; you say that the snake is the enemy of insects. And it is by no means always personal. When you say that your armies have overtaken the enemy, the word pertains to a collective opposing force the individuals of which may feel no personal hostility whatever. It is common also to refer to an enemy in warfare as a *foe*. This word is the Anglo-Saxon equivalent of Latin *enemy*, and is used synonymously with it. But an enemy, whether personal or collective, is called a

foe, though the word is now by way of becoming archaic and poetic. It has persisted as long as it has partly, it would seem, because it is alliterative with its antonym *friend*, as in *friend and foe*, *his friends and foes*, always being placed last in the association. And *foe* is more likely than *enemy* to indicate active manifestation of hatred, and little if any of smoldering or designing vengeance. (*Enemy* is Latin *in*, not, and *amicus*, friend. Old French wrote it *enemi*, and even in Latin the *a* gave way to *i* in *inimicus*, *a* and *e* and *i* being slurred in much pronunciation in times both past and present. We retain the *i* in *inimical*, the *a* in *amicable* and *amiable*, the *e* in *enemy* and *enmity*, as if, as Johnson pointed out, the word were *enemity* or *inamity*.) An *opponent* is merely an opposite, one who is "on the other side," as of an argument or a question, or a struggle, or encounter of any sort; it is Latin *ob*, against, and *pono*, place or set. It is frequently figurative in application (see introduction); you speak of positives and negatives as opponents, as well as of opponents in debate and opponents in party politics. An *antagonist* is a particularly live and active opponent; he may resort to sharp and even bitter measures to make his opposition realized and achieve superiority; he may, on the other hand, be little more than one who opposes or contests briskly and energetically. *Adversary*, now disappearing to some extent, is a covering or generic term for all of the foregoing; it is Latin *adversarius*, opposed or contrary, and it includes in its gamut of application any kind of opposer or opponent, from the mildest and least consequential to the bitterest and most injurious. *Emulation* means the striving after the same excellence and achievement attained by others, eagerness to equal others or another, and indeed to do better. But there is no idea of specific prize or award or record contained in this word, which is in general a favorable term connoting the idea of praiseworthy impetus and stimulus. You say that emulation among your employes has made for better service and production than the sales prize competitions of a rival firm. The agent noun *emulator* is little used, but one who openly and consciously strives to excel, or to equal or surpass another in anything, may properly be called an emulator. The verb phrase *vie with* is in most respects synonymous with the verb *emulate* but it is broader in application, covering as it does both persons and things. You say that George Bernard Shaw has been emulated by many artists but without success, that the *Queen Mary* vied with the *Queen Elizabeth* in establishing a new ocean speed record. *Aspiration* is a two-way word; it may be, and usually is, the loftiest or most elevated word here discussed, emphasizing as it does in most usage the striving after that which is in and of itself excellent and exalted and virtuous, regardless of ulterior motives or material ends. One's aspirations are very often so high that they are regarded as impossible of realization but are kept, as it were, on a pedestal to be seen and worked toward. In this latter sense the word is sometimes used unfavorably; a person whose aspirations are so high that he cannot hope to realize them because they are so greatly out of proportion to his abilities, may be accused of bad judgment and overweening ambition, and rivalry will very likely see to it that his aspirations are curbed. *Ambition* is likewise a two-way word; it connotes either praiseworthiness of a high order, or self-seeking and personal preferment of the very lowest; it pertains to eager desire

to get on, to be advanced to a station of power and fame and success. Exercised straightforwardly and honorably—without “o’erreaching” propriety and dignity—it is commendable, and approaches aspiration in its favorable connotations. But exercised selfishly and ruthlessly and otherwise unworthily, it may be used as justification for the assassination of a Caesar.

COMPLIANT to his will, TRACTABLE to his leading, and DOCILE to his instruction, she could not call her soul her own.

Compliant denotes readiness and even eagerness to submit to the will and wish of another; it may connote weakness, and inclination to depend upon. *Tractable* means handled or led or drawn strongly; one who is tractable is malleable, easily led and influenced. *Docile* means teachable, often as result of being compliant and tractable. *Obedient* is the general word under which these three belong; it means conformity with and submission to authority and control. *Obsequious*—fawning and servile—and *sycophantic*—flattering and parasitic—indicate the lowest forms of obedience. *Obsequious* once meant dutiful or obedient and compliant, without anything of the idea of servility and fawning that it denotes at present. Like *officious* (q.v.) it has degenerated in meaning. The Latin is *ob*, upon, and *sequor*, follow. *Obsequies*, funeral rites, is the same word, connoting as it does the natural humility occasioned by the presence of death and its attendant traditions and ceremonies. The singular *obsequy* (an old gerund) is now obsolete. It is interesting to note that its synonym *funeral* was formerly used principally in the plural form with singular signification, as *obsequies* now is. *Pliable* pertains to that which is easily creased or bent or folded as result of external application, whereas *pliant* connotes innate quality of yielding. The former applies to things; the latter, like *compliant*, primarily to persons. *Flexible* also means easily folded or bent, and it contains the idea of adaptability. There are flexible plans and flexible plastics; flexible (easily influenced) character and flexible linoleum. He is pliant of disposition who may be bent easily to another's will; that is pliable which is easily worked or fashioned or treated. *Amenable* contains the idea of answerable or liable or responsible—obedience that entails accountability. *Meek* implies the discipline of restraint under provocation; it is often used contemptuously to mean too docile and submissive as in “The meek shall inherit the dearth.” *Tame* means without spirit, meek and docile to the point of timidity and subjection. *Kosher* or *kasher* (the latter is the Hebrew word meaning fit or right or proper) means sanctioned by Jewish law in regard to food, especially to the preparation of meats in compliance with ritual. By English adoption the word has come to be applied figuratively—very often facetiously—in the sense of correct or satisfactory or O.K.

He COMPOSED the melody in the wee sma' hours, and by noon it was ORCHESTRATED and ready for rehearsal.

Compose in this company means to make up or form or construct, as of elements or parts, in order to derive a desired end or a unified whole; it may imply arranging (the word derivatively means to place with or by) but as customarily used it suggests much more—originating, relating, fash-

ioning, devising, especially in regard to a literary or musical work. *Orchestrate* means to arrange for orchestral rendition, to expand a melody so that there will be harmonious parts of it to be played by as many instruments as an orchestra may consist of—violins first and second, bass viols, harps, horns, flutes, piccolos, drums, and perhaps others; to orchestrate is, thus, to harmonize elaborately. *Arrange*, in relation to *orchestrate*, is a generic term, denoting placement or setting of melodic elements in agreeably sounding and harmonious order; but in general to arrange may be to place tastefully and harmoniously, as in arranging the furniture in a room, to adjust according to age or size or other relationship, as in arranging names alphabetically, or to devise with ulterior motive, as in arranging affairs so that the young lady and her young gentleman are left to themselves. It is a comprehensive term covering all of these here discussed, and more. *Order* connotes disorder to begin with, and implies arranging to the degree of bringing convenience out of inconvenience, clarity out of confusion, smoothness out of friction. You order a higgledy-piggledy mass of papers by arranging them into related or other groups—by date, by subject matter, by names concerned, or by some other means. What you *allocate* you share or apportion or appropriate, as to individuals or groups or purposes; the word is used chiefly in connection with financial and property arrangements. What you *collocate* you arrange or rearrange or place side by side in definite order; this word is more or less a grammatical term meaning the arrangement of words for the sake of clearness and emphasis, a function that is performed by inflection in some languages, by *collocation* to a great extent in English. If you say that you welcomed the motion to adjourn with enthusiasm, the phrase *with enthusiasm* needs to be collocated, that is, placed where it grammatically belongs. What you *colligate* you group or tie or bind together; if you bring isolated facts together by a connective generalization, you colligate them. The smart-aleck college student, asked by his professor of logic to colligate such apparently unrelated terms as bother, furbelow, fuss, perfumery, posturing, surprise, talk, responded on the spur with *girl*. What you *marshal* you array, usually for a specific purpose, such as to show off to good advantage or for convenience in handling or for evolving order out of an inchoate assemblage; the word is frequently used with special military connotation, as to dispose in army or disciplinary order. What you *organize* you arrange in interdependent relationships so that each part of the organization may best do the duties devolving upon it and at the same time best serve the whole, to relate parts to whole and to accumulate their functions in the whole. What you *methodize* you regulate the procedure of, arrange the manner or means by which anything is done; you speak of methodizing instruction inductively or deductively. What you *systematize* you make definite and explicit, or perhaps arrange quite rigidly, or schematize; the word connotes reduction to an arrangement close upon routine. You say that filing systematizes the keeping of papers, that a study of child psychology helps to methodize teaching, that getting your office force efficiently organized has brought about much better results, that you must marshal your facts formidably if you wish to win a debate.

During that execrable era of prohibition there were many who CONDEMNED traffic in liquor but who by no means CONTEMNED liquor itself.

What or whom you *condemn* you declare and pronounce wrong, you openly disapprove of and damn (the second syllable is Latin *damnare*.) What or whom you *contemn* you scorn and despise, you treat with contempt and slight (the second syllable is Latin *temnere*, slight). The latter is now almost archaic, and the former has more or less added, directly or indirectly, the meanings of *contemn* to its own. You may *contemn* in silence but you may not *condemn* without speaking. What or whom you *deprecate* you disapprove of or deplore, you plead against as with regret, and try to avert perhaps as by prayer (Latin *precari*, pray). To *deprecate* is to disapprove and at the same time wish that you did not have to. Many a father has deprecated the necessity for giving his unruly boy a whipping. What or whom you *reprehend* you chide sharply and severely, or blame unrelentingly, or "seize again" (Latin *re*, again, and *prehendo*, seize). What or whom you *reprobate* you disapprove of so thoroughly that you reject and abandon, *condemn* as vicious and corrupt, and consign to the fates (perhaps hell) as being beyond hope of betterment; the word is thus stronger than *condemn* in ordinary (not specialized legal) usage, and formerly contained the idea of divine intervention or decree. It is cognate with *reprove*, and still retains something of a theological quality but it is used in the Bible chiefly as noun and adjective, rather than verb. What or whom you *admonish* you blame and disapprove but always by way of exhortation or counseling (Latin *monere*, warn). What or whom you *curse* you ask superior power (perhaps God) to visit harm and injury upon, or you use profane and abusive language toward (the latter as a rule). *Swear* is a broader and more comprehensive term for *curse*, and more definitely implies the use of "bad language." What or whom you *brand*, in this company, you scar or disgrace as if permanently to bear the sign of your reprehension; it is Anglo-Saxon *brand* or *brond* meaning sword or fire, and it harks back to the times when criminals were marked by a hot iron. But in many uses today *brand* denotes a kind of mark of identification, as in cattle bearing a certain brand or a commodity of a special brand. What or whom you *stigmatize* you tag or label as infamous and reprobate. *Stigma* is the equivalent of brand, the Greek word *stigma* meaning a stick or prick or other mark. Today to *stigmatize* is somewhat less severe than to *brand*, the former denoting possibility of detachment, the latter fixedness and permanence. The scarlet letter in Hawthorne's novel was a stigma; the inerasable stripes across the back of a slave are brands. Both words are more widely used today figuratively rather than literally, and this is an encouraging sign. Hitler's attempt to revive them in their most unfavorable connotations branded him and stigmatized his followers for what they were and for what they deserved. All of these terms denote faultfinding or disapproval, or censure of different degrees.

After they had CONFERRED regarding the young man's qualifications for the position, they CONSULTED his physician.

Reversed placement of *conferred* and *consulted* would make the sentence wrong. For *confer* implies give and take, back and forth, two way; *consult*,

one way. You confer with others to exchange opinion and counsel and judgment; you consult someone to get his opinion and advice. You consult your lawyer and your doctor and your dictionary; you confer with your partners and your board of directors and the members of your family. *Deliberate* is literally to weigh; it implies leisureliness and concentration, and connotes greater seriousness and maturity than *consider* which, in this association, means to fix thought upon with the view of making practicable. *Ponder* also means weigh but with something of the idea of anxiety as to outcome. *Reflect* is to turn back (in mind), to turn one's thoughts backward or inward; it presupposes being alone for the sake of quiet and uninterrupted consideration as do also *meditate*, *muse*, and *ruminate*. *Ruminate* is to bring back to the mind again and again, as a cow rechews her cud, for the sake of reconsidering (it derivatively means throat). *Muse* means literally to loiter or trifle, to engage the mind in silent thought which may be either serious or light, gay or reminiscent. *Meditate* is close to *muse* and *ponder* and *reflect*—almost an exact synonym of them—but it implies somewhat more subjectiveness and is often indicative of spiritual concentration, as in meditation and prayer. But *musings* and *meditating* may be pastime merely, without either focus or purpose. All, with the possible exception of *consult*, connote slowness and quiet.

Your son must CONFORM to our regulations; otherwise we shall be unable to FIT him for advanced study in the fall.

Conform is to form with, that is, according to pattern or prescription or accepted shape. He who conforms to rule or custom acts in accord with it, even though his conformity may be outward only and is made with mental reservations. *Comply* suggests a somewhat more unconscious acquiescence, or spontaneous or voluntary completeness of accord; it is cognate with *complete*. *Fit*, in this company, implies a standard to be met efficiently; there is a figure for a suit of clothes to be fitted to, a foot that a shoe must fit, a subject matter with which a candidate for examination must be fitted. *Suit* is in many uses synonymous with *fit* but in by no means all. A shoe that fits you, for example, may not suit you; it may be russet whereas you want black; it may have a pointed toe whereas you want round or square. *Suit* harks back to Latin *secutus*, follow, and the idea of following in line or style or appropriateness still adheres in the word. *Adapt* implies change or modification; *adjust*, rearrangement of parts. The two words are almost equivalent, the former pertaining more particularly to outcome or desired end, the latter to method or means. You adapt your automobile to snow removal by adjusting a road-wide board to the front bumper; in order to see the moon clearly through a telescope you have to adjust the sights in order to adapt the lenses to your vision. *Adapt*, as a rule, denotes deeper and more fundamental applications than *adjust*; man and wife who are not adapted by temperament to live together compatibly and agreeably, will hardly be able to adjust themselves one to the other no matter what the special arrangements brought to bear. *Accommodate* is a close synonym of the foregoing terms in many uses, but more than any of the others it presupposes a difference or a variance that requires concession or even submission to a

degree. You accommodate yourself to a hard condition, such as paying off a mortgage when you are not prepared to do so. Your foot may quickly accommodate itself to a shoe that at first does not exactly fit. Your child may be ill adapted to the sort of school he is obliged to attend, but since it is the only one in the community he will have to adjust (or accommodate) himself to it.

Many persons CONFOUND Daniel Webster with Noah Webster—and thus CONFUSE oratory with lexicography, politics with scholarship.

These two words are frequently used interchangeably in both speech and writing. But strictly speaking *confound* means to misidentify, as to take one person or idea or thing for another as result of some degree of similarity between them. *Confuse* means to jumble together, to mix in such utter disorder as to baffle any degree of clarity or understanding whatever. Both words may be used to denote mental befuddlement as result of some surprising or overpowering situation or event. In such usage *confound* is the stronger of the two. If you become confused you may be unable to think straight or speak fluently; if you become confounded you may not be able to speak at all. *Mingle* and *mix* correspond roughly to *confound* and *confuse* respectively as defined above. *Mingle* means to associate or unite or join but with the component elements left recognizable. *Mix* means to associate or unite or join but to do so promiscuously, the component elements not being recognizable or distinguishable in the mixture. In Shepherd's plaid, black and white are mingled; in solid gray, black and white are mixed. *Blend* falls generally somewhere between *mingle* and *mix*; it implies that the elements placed together are vaguely rather than clearly distinguishable. The word is used chiefly of such things as are likely to join gradually and partly, as of colors and musical tones and feelings; gray may be said to blend into black, g sharp into g major, anger into bitterness, so slowly and imperceptibly and harmoniously as to make any clear demarcation impossible. Latin *merge* is the equivalent of Anglo-Saxon *blend* but, if anything, it denotes a somewhat greater vagueness in the distinguishing line between one element and another; what is merged is "swallowed up" or immersed or absorbed in something else to the point of losing identification. *Coalesce* suggests the process involved in bringing about a merging or a blending—the process of growing together. *Fuse* is derivatively to pour; it is used of anything that is merged or united as result of melting. Both words are now, however, widely used figuratively as well as literally. While liquid metals fuse and grafts on a tree coalesce with the part to which they are attached, bodies of people and political parties either fuse or coalesce; hence, a fusion party or a coalition. *Compound* means to mix in specifically prescribed proportions so that the result is a workable unit or composite that has properties distinctly different from those of any single element used in the compounding. *Combine* usually suggests the union of fewer elements and a greater retention of identity; to combine is to unite or join more unifiedly than to mix or mingle. *Join* is a generic term meaning to put together either loosely or tightly, either diffusely or compactly; it applies to any degree of mixing whatever.

We CONGRATULATED the newlyweds as a matter of course; we COMPLIMENTED the caterer as a matter of—appetite!

To *congratulate* is to wish joy in abundance, and to do so heartily and hopefully, and in a pleasing manner, as if to extend congratulation were as great a privilege as to receive it. To *felicitate* is to call or make or declare happy, to express wishes for happiness. The latter is the more formal and conventional term. But neither term is confined to marriages or weddings. You may congratulate or felicitate anybody upon anything at any time anywhere, provided circumstances are such as to justify your doing so. You may even congratulate and felicitate yourself. To *compliment* is derivatively to fill up, and *complement* is from the same Latin source, with the same original meaning. But the latter has retained this meaning literally, that is, to complement is to complete, to supply a lack, to make up what is missing; it implies as a rule the supplying of that which is necessary to complete a whole or a unit. (To *supplement*, on the other hand, is merely to add, with no necessary indication that what is added constitutes a part of that to which it is added.) *Compliment* has parted company from its original; it is used exclusively to mean a rounding out—"a filling up," if you will—by way of courteously approving or commending or praising someone upon an action—deed, achievement, service, attitude, whatnot. *Complement*, thus, is from Latin directly; *compliment*, from Latin indirectly, bearing upon it the stamp of romantic chivalry through Italian, Spanish, and French influence. To *flatter* originally meant to pat or smooth or caress; it now means to compliment unduly and extravagantly and perhaps suspiciously. But when you speak of flattering yourself, you mean that you are gratified or that "you pat yourself on the back" in regard to something that pertains to your own interests. To *adulate* is to go flattery one better—or worse; that is, to fawn, to wax servile in compliment, to become obsequious and bootlicking by way of compliment. To *eulogize* is to speak or write well of, to extol; you eulogize a hero for his deeds of valor on field of battle, or a nurse for her great risks and sacrifices in caring for the suffering. The word applies to the living as well as to the dead; it is a mistake to believe that eulogy is entirely post-mortem. If it is usually so, this is only because we rarely appreciate what someone has done to deserve eulogy until after death overtakes him. To *panegyrize* is to eulogize formally and ceremoniously; by derivation the word presupposes "assembly" or audience, and thus implies a more artificial and less sincere quality of celebration or glorification. It once suggested flattery or adulation offered in public with ulterior motive; it is now becoming archaic.

The man had proved himself not only a CONNIVER of parts but a downright COLLUSIONIST and CONSPIRATOR.

This sentence was written of Brutus in regard to his part in the assassination of Julius Caesar. Its truth has been questioned, chiefly on the basis of inexact diction. *Conniver* is one who winks at or closes his eyes to the commission of some wrong (frequently criminal) act, one who co-operates as a silent partner and pretends ignorance. The abstract noun *connivance* is sometimes spelled *connivence*. *Collusionist* or *colluder* is one who partici-

pates secretly or underhandedly with another or others in the perpetuation of fraud or wrongdoing of any kind; he "plays with" others, that is, in order to profit by false dealings as well as to defeat the ends of justice. Both of these words may be used with favorable connotations, but they are in the main unfavorable. *Conspirator* means one who "breathes with" several others, sees eye to eye with them in criminal schemes, and co-operates actively with them in bringing those schemes to realization. This word, like the other two, implies secrecy to a degree, but it connotes a lesser degree of secrecy than *collusionist*, and a far lesser degree than *conniver*. According to the introductory sentence the steps of Brutus' "downfall" under pressure by Cassius and the other conspirators undoubtedly led him at first to wink at their plan, then to play with the idea of getting rid of Caesar, and then to breathe his very being into their proposed onslaught. *Machinator* rightly has the idea of machine in it; its major denotation is that of machinelike scheming and devising, of crafty and artful processing toward bringing about desired (usually treacherous) ends. *Plotter* denotes a lesser machinator; *intriguer*, a more subtle and underhanded and puzzling one; *contriver*, a strategist in petty and unprincipled devices. Though one may, of course, machinate and plot and intrigue and contrive constructively—to good ends—these words are as a rule used with the unfavorable connotations here indicated. And there are, too, conspirators and collusionists and connivers for good, but these words have for so long been associated with unfavorable actions and enterprises, that they first of all suggest the adverse and untoward. *Contriver* is the one among these that most frequently comes in for constructive use, as when you speak of someone's being a contriver of a useful gadget or of a plan for safety or of an ingenious work of art. And *plotter* may pertain to one who writes fiction and who, thus, as a fictionist plots his stories. But these are uses separate and apart from the general connection here. As a rule, people connive, collude, conspire, machinate, plot, intrigue, and contrive for no good end. *Finagler* denotes one who is crafty and deceitful as result of outwitting others; he is a cheater at cards or at other games, or at bidding at an auction or at jugglery with figures. *Finagle* is a corrupt diminutive of French *fainaigue* (*fainauguer*). *Phenagle* is a variant spelling sometimes affected by pseudo scholars. *Wangler* signifies one who resorts to devious and nagging ways to achieve an end, one who depends upon trickery or shiftiness in order to get what he wants. To wangle something out of someone—an invitation or an introduction, for example—is to coax or, more likely, to imply darkly and by indirection. Oxford points out that wangle was first recorded as printers' slang in 1888; it is guessed to be a Scotch dialectic word meaning to wag or dangle or oscillate, or a nasalized form of *waggle*, or (again) an old dialectic corruption of *wanky* meaning feeble or nervous or jumpy. *Rascal* denotes a rogue, a knave, a cheater, and the like; it is a covering term for all of the foregoing words, and many others in the same category. It is Old French *rascaille* which is from the older *rasque*, filth or refuse. *Rascal* once meant a lowborn fellow or tramp, and Latin *rasus* (whence *rasque*) means scurf, eruption, scrapings, scourings. As slang *rascal* now has several vulgar meanings pertaining to sex. But it is a two-way word, sometimes being used facetiously

as in "rough endearment"; you may altogether playfully refer to someone as a young rascal or call your best friend an understanding rascal. *Rapscallion* (earlier *rascallion*) is a derivative with an elegant and pretentious foreign ending calculated to remove something of the curse contained in the original. In the language of sport, incidentally, a deer or other game animal too thin or emaciated to be taken or killed is called a rascal. *Scamp*, meaning a worthless fellow or rogue or vagrant or tramp, is probably a back formation of *scamper* which suggests running away because of fear of being caught in mischief or wrongdoing. In this sense it is a nearsynonym of rascal, though of less breadth of application. It may, however, be used playfully as *rascal* often is. And *scamp* meaning a bad, hurried, negligent worker, or a stingy person in regard to money and possessions, is cognate with *scant*, which may or may not be of the same parentage as *scamper*. But this differentiation of meaning is disregarded in the present-day use of the word. *Scapegrace* means one who "escapes grace," perhaps by a hair's breadth, perhaps by a much wider margin; the word denotes an incorrigibly mischievous person, one who causes trouble and manages by hook or crook to escape full punishment for it. It, too, is often used lightly and facetiously. *Moocher* denotes one who hangs around, who loafs and skulks and loiters and sneaks, very often for no good purpose. In slang usage to *mooch* (*mouch*), like *moocher* (*moucher*), pertains to theft of the "light-fingered" variety. The word may be Old French *muchier*, hide or lurk or slouch along, which may explain the variation in spelling.

The CONNOISSEUR cannot be deceived by the work of an AMATEUR or a DILETANTE.

Neither *expert* nor *adept* could be substituted for *connoisseur*, for an expert is one skilled in his field (art it may be), and an adept is one who has achieved and "attained" place in it. *Connoisseur*, on the other hand, means one who has specialized in making himself a competent critical judge of an art, his being or not being an able practitioner in any particular field having nothing to do with the matter; thus the oft-discussed saying "He who can, does; he who cannot, teaches," a gem of wisdom all too frequently turned into a flippancy. The connoisseur is aesthetically wise; he *knows*; and his judgments are respected because they really teach. An *amateur* and a *diletante* may love art but they cultivate and practice it for personal amusement and pastime rather than for any professional ambitions. The latter term has comparatively recently taken on the connotation of trifler and pretender, and is now what is called a "society word." A *tyro* knows only the rudimentary principles of anything, and has much to learn by way of practice and experience. A *novice* is "new" from the point of view of doing. But both *tyro* and *novice* may presume to be professional, though the one has much to learn and the other much to practice. Etymologically the connoisseur knows, the amateur loves, the dilettante takes delight in, the novice is new at, and the *tyro* is beginning. The words are more frequently used in connection with art than with anything else but they may be applied in any other field. *Catechumen* is now little used except in certain religious circles, and it is disappearing even there. It formerly denoted a beginner in the study of Chris-

tianity, one who as a recent convert was under instruction in the rudiments of his religion and the church that represented it. Today it is sometimes used—affectedly very often—of any initiate or beginner, as in science or art or philosophy or politics, and so forth.

Let us CONSERVE our resources, HUSBAND the fruits of our labors, and PRESERVE the health of our younger generation.

What is *conserved* is guarded with the view of keeping it in its present condition. What is *husbanded* is directed or managed thriftily and frugally, as a husband would manage his domestic economy. What is *maintained* is "kept in the hand" or continued; it is closest to *conserve* synonymously, but without the idea of reserve power that is suggested by *conserve*. Anglo-Saxon *keep* is the mother term having numerous other specific equivalents and at the same time having special uses of its own. You keep a diary and a record, a secret and an appointment, a school and a boarding house, boarders and cows. You do not conserve, husband, preserve, defend, protect, guard, maintain, any of these, in the ordinary uses of these various terms. But you maintain your game, guard your estate, protect your interests, defend a citadel, preserve your teeth, husband your resources, conserve your muscularity. *Keep*, likewise, has many idiomatic uses, such as keep a holiday (*observe* it), keep Holy Communion (*celebrate* it), keep opinion to yourself (*restrain* or *withhold* it), keep a vigil (*maintain* it), keep order (*preserve* it), keep your savings (*husband* them), keep from losing your temper (*refrain* from it), keep a rule (*obey* it), and so forth, through a long gamut of uses. *Fulfill* is keep in the sense of bringing about or causing to take effect, as in fulfilling (keeping) a promise or fulfilling (keeping) a contract. *Retain* is keep in the sense of holding fixedly or permanently, as to retain interest or to retain a lawyer. The root idea of *foster* is to feed or nurture; by extension and in much use it conveys the meaning of promote or support or further. What you foster you carry on with deep interest and enthusiasm and fondness. A foster parent is one who brings up an unrelated child as his own, or who befriends such child periodically in material and spiritual ways. *Advocate* derivatively suggests pleading by voice or writing, "talking up" and promoting in active and personal manner, recommending. *Foster* pertains more particularly to the doing; *advocate*, to the steps and the urging necessary if something is to be done. *Shelter* is to cover or secure against risk or danger of exposure of any sort; it is probably Anglo-Saxon *schild*, *shield* plus *ture*, but it has lost the connotation of activity and pertains chiefly to stationary protection or refuge or sanctuary. You shelter someone under a roof from a raging storm; you *screen* a fugitive from justice, such as a criminal or a deserter. *Screen* adds to the idea of shelter that of hiding or concealing or secluding, in either a favorable or an unfavorable sense, both words pertaining to quiet security and prevention rather than to conflict. *Guard*, on the other hand, connotes readiness to enforce safety if need be; it implies watchfulness at attention, or "strict and eternal vigilance." What is guarded is kept under control or watched over continuously for safekeeping. Derivatively the word means keep or protect or ward off, and these are in the main its literal meanings at present. But it has taken

on such variety of figurative uses, both noun and verb, that it has come to be a covering word for most of the others here discussed. *Defend* indicates active and aggressive guarding; it is *guard* plus; that is, when guarding or watching is no longer effective, striking out from or "fending" or "warding off" actively becomes imperative. What is defended is actually being attacked or assaulted. *Protect* signifies active and aggressive sheltering; it is *shelter* plus; that is, when shelter weakens or is threatened, protective steps must be taken to save and strengthen it. You protect—"cover from before"—when you shield against impending danger. What is protected, in other words, is made secure or fortified against possible harm now or at some future time. *Defend* suggests immediacy; *protect*, later or future. You are guarded by a night watchman; you are protected by insurance; you are defended by the constabulary when arsonists or marauders attack your home. *Preserve* pertains to status quo; that is, it suggests "save in advance or before" what you have under shelter or guard or protection. It implies foreseeing. You preserve by taking measures to offset, by initiating steps of precaution in order to keep from decay or injury or destruction of whatever kind, and you do this always with an eye to future use and value. You preserve fruit; you also preserve the peace and a tranquil mind. Subjective power is implied in all these words. Though the weak may attempt to guard and defend, protect and preserve, only the strong are capable of actually doing so. All are used figuratively as well as literally. You defend your honor by word as by deed. You preserve your right as well as your treasure. You guard your tongue as well as your home. You protect the domestic economy as well as your person.

They CONSOLIDATED their various interests and ESTABLISHED what they hoped would be a lasting PARTNERSHIP.

Consolidate is, derivatively, to make firm or solid with; it is used generally to mean unite or to make coherent with something. Here, however, as in much other usage, it pertains to the uniting of two or more business or industrial or other companies into one corporate concern, the assets and liabilities as well as current contracts and good will being yielded by each separate company and blanketed under the larger new one; to consolidate in this sense usually means to reorganize altogether, perhaps with change of name and personnel. *Establish* (Latin *stabilis*, firm or stable) emphasizes the idea of making stable, to set firmly, to settle fixedly and as if permanently. That which is wisely or judiciously consolidated by this very token promises to become established. The use of *firmly* or *solidly* or other similar words before *establish* is really tautological, but such combination nevertheless commonly occurs. (The noun form *establishment* is not to be confused with *institution*. The latter is used primarily to denote a foundation of public interest and concern, whereas *establishment* usually pertains to private and domestic concern. The one notable exception to this distinction is the High Church Establishment of England—The Established Church. But you speak of charitable and beneficiary institutions, and of commercial and financial establishments. The former word is used by many business firms because of its somewhat greater dignity and significance, especially in case

they are of old and *established* reputation. But its use in connection with any and every sort of organization is to be discouraged. Do not say that the automobile is a phenomenal institution or that a school is an educational establishment.) *Merge* in this company has come to mean the transference of the interests of one or more companies to another, or the absorption by consent of one or more companies by another, without necessarily setting up a new controlling organization or change of name. In such arrangement as this a new and increased issue of stock may be made but the idea of a new establishment is not denoted by a merger. *Amalgamate* is a looser term, covering both *consolidate* and *merge*; it pertains to any combining or uniting into one complete whole so closely as to leave no noticeable traces of individuality of component parts. You may speak of the amalgamation of two business concerns, but the word is more frequently applied to such union or combination as the mixture of two or more metals or the compounding of materials to form plastics or even the assimilation of races. *Absorb* is closer to *merge* than to *consolidate*; it implies domination of one over another or others. When one large company, for example, takes over a smaller one or more than one, embodying it or them in its own organization, it is said to have absorbed them. Sometimes the larger interests absorb others by ruthless means—by “driving to the wall”; sometimes the lesser ones are willing to be thus absorbed and may themselves become parties to the new organization either actively or passively. In the latter case the change thus wrought may be called a *merger*, though absorbed companies do not as a rule retain their old identities. *Assimilate* derivatively means to make like, and this meaning holds today with extension of interpretation; it implies absorption and more. In strict usage it pertains to the physical; you say that your food is assimilated into flesh and blood and tissue through physiological processes, that one liquid becomes assimilated with another in cookery, and that races are assimilated by intermarriage. Thus, in saying that one firm has been assimilated by another, you mean that complete fusion has taken place, so that the assimilated elements have by conversion become unrecognizable. *Associate* conveys the idea of uniting or relating or combining, yet retaining some degree of individuality; it implies a more detached combination or union than the other terms here discussed. When a company uses the word *associates* in its trade name, equality of terms is usually indicated thereby. *Partnership*, in this connection, denotes association in business as in other fields, but it more often implies maintenance or distinction of individual name and identity than the other terms here discussed. And it has, of course, general uses pertaining to the ephemeral and the permanent, as well as to the social and civil and personal. You speak of a partnership at cards, of a partnership in crime, of partners in matrimony, and the like. Synonyms are often happily referred to as dictional “partnerships.”

The CONSPIRACY had not only been worsted and its leaders put into jail, but its petty INTRIGUES had been miraculously turned to advantage by the constitutional BLOC.

Conspiracy implies a group or combination of persons secretly organized for the purpose of consummating some evil purpose or untoward act which,

successful or unsuccessful, makes its perpetrators punishable by law if and when discovered. The word is used also in general application to mean any outstanding union or concurrence of persons or agents or classes bearing upon some single event. It is, however, applied lightly to any condition or circumstance that seems to work to disadvantage (sometimes to advantage), as when you say that the conspiracy of weather and illness prevented your attending the wedding. *Intrigue* is Latin *intrico*, perplex; it implies scheming, underhandedness, petty trickery, complicated devising in arriving at one's ends. It is a more special word than *conspiracy*, pertaining to one or more of the methods practiced by a conspirator or by conspirators. *Bloc* is not necessarily an unfavorable term; it denotes a cross-sectional group or combination of persons representing different parties and interests but banded together for action (usually political) in achieving an end which they agree upon. After this end is achieved, they may resolve themselves into original affiliations. A bloc may be organized to obstruct legislation or to promote special interests; it is a French word meaning block or lump, and came into its present political connotation through the combination of members of opposing parties in the French Chamber of Deputies. *Plot* is more general than *intrigue*; it is in this company any secret plan or scheme devised for the purpose of guidance in achieving some questionable end. Originally *plot* was *plat*, and pertained to a piece or area of ground. As this area became large and irregular, and explanatory charting or mapping was thus made necessarily involved, the drawing appeared complicated and difficult; thus, the word came to mean any contrivance that makes for mischief or treachery. The architectural term *blueprint* is increasingly appropriated to mean any plan of action, especially one of evil purport. But used in regard to the intricacies of a story (drama or novel), or any plan or organization, its unfavorable connotation disappears, the idea of complication only being retained. In its unfavorable uses it may imply one person or a group; archaic *complot* was formerly used as a special term to denote more than one—"plotting together." *Faction* means a group or combination of persons organized for a common purpose, but it suggests some sort of irregular association of partisans or of an insurrectional element within a party, and it may even indicate opposition, obstruction, and dissension. It is as a rule used unfavorably, and is closely related to *clique*, *junto*, *cabal*, and even *gang*. *Machination* derivatively suggests device and trickery; that is, the mechanical phases of plotting and intriguing and conspiring, the running of the machinery in carrying out the crafty processes of some secret plan. A so-called *machine politician* is one who is familiar with and adept in the workings of his party organization, often appropriately known as his party machine. *Junto* (Spanish *junta*) is now little used; it formerly denoted any faction or intriguing group organized to bring about selfish political results, especially in Central and South American legislative bodies. *Cabal* means a secret union of persons bent upon effecting some private end that is always selfish and frequently vicious; the word pertains to the collective intriguing group as well as to the purposes it is concerned with. It is a term that has been victimized by acrostic coincidence. It really comes

from Hebrew *qabbalah*, secret doctrine, which by extension has now come to be interpreted unfavorably as plot, intrigue, conspiracy. But inasmuch as the conspiring committee on foreign affairs (1672) under Charles II was made up of Clifford, Arlington, Buckingham, Ashley, Lauderdale, folk etymology jumped at an acrostic origin of the word, and the exploitation was not inappropriate since the committee was more notorious for its machinations than for anything else. The word had been used, however, as early as 1646. *Ring* has in many ways come to be substituted in modern usage for *junto* or *cabal*; it denotes any group of persons organized for the purpose of corrupt and venal co-operation, but it emphasizes the idea of secrecy somewhat less than the other terms here discussed, suggesting not infrequently operating in the open—and “the devil take the consequences.” You speak of an election ring, a wheat ring, a political ring, meaning in each instance a group that has “cornered” power or influence or buying and selling—a “ringing” or encirclement of power. *Conclave* suggests secret council or meeting of a larger group of persons, as a rule, than the other terms above usually denote; the second syllable is Latin *clavis*, key, and this carries the implication of behind closed doors. But this word is used favorably quite as often as unfavorably. The Vatican suite in which a pope is chosen is called The Conclave; it is kept locked until the new pope is named. The term is widely applied, however, both favorably and unfavorably, and is frequently used of religious and fraternal councils. The use of the word *secret* before any of the foregoing terms is tautological, all of them carrying the idea of secrecy to some—often to a great—extent. *Combination* is the covering or generic term; it pertains to any group of persons, large or small, knitted tightly or loosely together in a common cause—an association to work collective resistance or advocacy or modification in connection with some movement. The colloquial *combine* is not recommended, though it has been reasonably enough suggested that when a combination is used to mean a group organized to control or obstruct (trade) for special personal advantage, it is perhaps deservedly called a combine!

I was CONSTRAINED to attempt this thing against my better judgment, and I am now glad that you RESTRAINED me.

Constrain is to effect by force or compulsion, especially by moral or emotional force, that which is permitted to weaken judgment and will. The love that a mother bears her wayward son constrains her to plead with the court for mercy even though she knows he deserves severe punishment. *Restrain* is to hold in check, to hold back, to repress; it pertains to both moral and physical force exercised as result of deliberation and judgment. *Constrain* is chiefly subjective; *restrain*, objective. *Restrict* suggests bounds or limits; what you restrict you restrain within certain prescribed boundaries. You put someone under lock and key to restrain him from unsocial acts. Under this restraint he is restricted to his room and to a small rear yard for exercise in the open air. *Compel* is to force in the sense of driving; it is stronger and more positive than either *restrain* or *restrict* and frequently implies resort to physical force. *Coerce* is stronger in that it applies to the

breaking down of will preferably by moral suasion, but by duress if need be. *Force*, in this company, may mean coerce, even to the infliction of physical punishment, which, if administered to a serious and very painful degree, becomes violence. A suspect is compelled by an officer to go to the magistrate's court; there an attempt is made by arguments and threats to coerce him to confess; this failing, he may be forced to say something—anything—under suffering inflicted upon his body. Human beings may be constrained as well as restrained by luck or fortune or conditions or circumstances, as well as by themselves or others. They are in the main compelled or coerced or forced objectively or externally. *Repress* is to curb or check—"to press back." *Suppress* is to put down, to crush, to quell—"to press under." What is repressed is likely to be but temporarily quieted; what is suppressed, finally silenced or stopped. The latter is thus the "bigger" term. You repress the tendency in children to throw stones at the windows of school buildings; you suppress a student uprising against examinations.

Although he had been well nigh CONSUMED with anger, he was already ABSORBED with plans for righting the wrong.

Literally, *consume* means to be eaten up or used up or devoured or destroyed, as when you say that food is consumed or that flames consume a building; figuratively, as in the introductory sentence, the word means to attract or engage or involve the feelings and attentions. Literally and derivatively *absorb* means to suck into, to take up, to cause to vanish, as when you say that a sponge absorbs water or that oxygen absorbs gasoline. Figuratively, as used above, the word is somewhat stronger than *consume*, meaning to engage wholly, to such degree as to result in complete oblivion in regard to surroundings, to become rapt or lost mentally. One is consumed temporarily, absorbed for a comparatively long period. You are consumed with passion which at best is fleeting; you are absorbed in a good book. *Immerse* (*immerge*) falls somewhere between these two words. Derivatively it means dip, as in baptism, and dipping connotes a very short period. But in this company *immerse* suggests unconscious of external incidents because of concentration at the moment upon some task or thought, the time being variable. *Engross* is to occupy for the most part or to monopolize or to take all of; derivatively the meaning is large and ornamental writing. An engrossed capital letter may be so highly ornamented that it is unrecognizable, engrossing having usurped legibility. Just so, that which engrosses occupies to such degree as to make everything else subordinate if not unintelligible; he who engrosses all of your attention at an interview does not give you a chance to get a word in edgewise. *Exhaust* is to take out the substance of, so that all of original vigor and power is gone, to dissolve or disintegrate or distribute; in another sense, to draw out from every angle in the development of any undertaking. Your groceryman may tell you that his supply of butter is exhausted, that is, his customers have bought all he had and have taken it to their homes where it will be consumed. If in the preparation of a thesis you say that you have exhausted the contents of several books in your research, you mean that you have exhausted them as far as your immediate purposes are concerned, not that

there is nothing more left in the books. The word has many other meanings but these are salient to this particular company. *Imbibe* is to drink in; it formerly meant to saturate or soak. Its literal uses are now confined chiefly to drinking, as when it is said of someone that he imbibes too freely. But figuratively it is used in the sense of taking into the mind and keeping there. If, in the above-mentioned research you have exhausted the contents of several books, you have from another point of view imbibed their subject matter. Compared with *absorb* and *consume* and *engross*, *exhaust* and *imbibe* are focused and purposive. While you are exhausting and imbibing the contents of a book, you may naturally be absorbed or consumed or engrossed. But a book may absorb or consume or engross your interest without your either exhausting or imbibing all that is in it.

As CONTEMPORARY scientists they had been privileged to work in the laboratories that had perfected two CONTEMPORANEOUS "miracles"—the atom bomb and the stratosphere rocket.

These are of course the same word derivatively—Latin *con*, with or together, and *tempus*, time. Greek *synchronous* is their equivalent in composition—*syn*, with or together, and *khronos*; time—but not in use. *Contemporary* more properly pertains to people; *contemporaneous*, to events. You speak of contemporary authors, of contemporaneous events. *Contemporary* is both noun and adjective (it is an adjective in the introductory sentence); *contemporaneous* is adjective only; its noun form is *contemporaneity* (less preferably *contemporaneusness*). Neither word implies exact limitation of time but, rather, general agreement. Every child is the contemporary of his father even though the father may have died before the child was born. *Contemporaneous* is used chiefly (preferably) of past events; *contemporary* of both past and present beings. *Synchronous* differs from both words in that it means exact correspondence or agreement, and thus limitation of time periods; hence, it may denote having the same rate or beat of vibration. It pertains, as a rule, to briefer periods of time than those indicated by *contemporary* and *contemporaneous*. The exact adjustment of sound effects to dialogue in a radio play makes the production elements synchronous; two alternating-current machines made to run in unison are said to be synchronous in operation. *Simultaneous* is Latin *simul*, together, and the suffix *aneous* (perhaps an imitation of the now archaic *momentaneous*); it applies to even more restricted periodicity of time than *synchronous*, though the two words are sometimes used interchangeably. The suggestion of *simultaneous*, however, is a point of time. The shots of a firing squad in carrying out the death sentence of a traitor are—must be—simultaneous shots; they sound from a distance like one heavy shot. Two clocks that strike the hour in such unison that only one clock seems to be striking are said to strike simultaneously. Chimes that strike at a certain time in an orchestral production, and in complete harmony with it, are said to be synchronous or to be synchronized. *Simultaneous*, like the other words here discussed, is "plural" in its implications; *instantaneous* (with the same pretentious ending) is "singular." *Instantaneous*, that is, pertains to the point of time itself; *simultaneous*, to the two or more persons or things or elements

involved. What is instantaneous occurs or is done on the instant; the beginning and the ending of the action are one, and there is no perceptible time between them. What is simultaneous agrees in point of time or on the instant. A single shot is fired instantaneously; the shots of a firing squad are fired both instantaneously and simultaneously. But in much use *simultaneous* has a lengthened denotation, as when you say that you and John, traveling by separate routes, arrived simultaneously. If there was a salute to signal your arrivals, it was fired instantaneously on your "toeing the arrival mark." *Coincident* and *coincidental* suggests somewhat greater leisureliness than *simultaneous* even when the latter is most casually and colloquially used. They connote, besides, an element of surprise very often. Those incidents are coincident that "fall together" or occur at the same time, or that agree in position or extent; the word, thus, unlike the others, pertains not only to time but to place and circumstance and condition as well. You say that your arrival was coincident or coincidental with John's, or that your resignation was coincident or coincidental with John's appointment. (That is *accidental* which occurs without apparent purpose and, perhaps, without accountable cause; that is *incidental* which is subsidiary and unimportant or merely a by-product of a purposeful action.) *Coincidentally* is the adverbial form of *coincident*; *coincidentally*, of *coincidental*.

He was CONTENT with what he had seen but he was not SATISFIED.

Content and *contain* are doublets. Both are Latin *continere*, to hold with or together, to restrain. *Contained*, *self-contained*, and *contented* are synonymous in the sense of controlling or limiting desire so that it does not exceed what one has or is. But *content* has taken on subjective connotations in large measure, and *contain* more objective ones. When you are *content* you are quiet and placid, patient and undisturbed, even though you may have been obliged to curb desire; you adjust your desire to what you see is possible and practicable, though you perhaps had hoped that more was probable. *Satisfy* means to supply completely what your desires have indicated; the word is Latin *satis*, enough or sufficient, and *facere*, to do or make. When you are *satisfied* you have enough to meet all that you desire; when you are *content* you may have less than enough but all that your restrained and submissive desires request. *Suffice* falls somewhere between *content* and *satisfy*. You give Rover a rather meager plate tonight, but it suffices in view of the fact that he has done very well for himself in the field this afternoon. He would not be content with it otherwise, for he is accustomed to having his appetite satisfied. *Satiate* is to satisfy to the full, to the point where desire is erased by repletion (the shortened form *sate* is now poetical and becoming archaic). *Surfeit* means oversupplied to the point of suffocation or revulsion, and, in the case of eating, to nausea; the word derivatively means making over, and may be said to suggest "too many helpings." It is used chiefly of food and eating though not confined to this usage. *Cloy* is Latin *clavus*, nail, and originally meant to choke by hammering a nail into. In present use and meaning it is a superlative *surfeit*. If you eat so much of something that you vomit, it has surfeited; if you eat so much of it that you not only vomit but feel that you can never

desire that particular food again, it has cloyed. *Cloy* is more frequently used of sweets; a cloying sweetness is sickening. *Glut* is popularly set down as the first syllable of *glutton*. In any event both are Latin *glutire*, swallow, and the word now means to eat so greedily and voraciously that there is "no market in the innards for more." The quotes suggest that the use of the word figuratively in any field may indicate oversupply and thus under-demand.

Their plots are CONTIGUOUS *but not* CONTERMINOUS.

Conterminous or *coterminous* means having exactly the same length or breadth (or both) of touching or adjoining boundary, as, for example, that of North Dakota and South Dakota. *Contiguous* may mean this, but it is more generally used to denote touching for a considerable length. Contiguous properties are adjoining properties. *Adjacent* means near; adjacent properties may or may not adjoin, and the word is correctly used in the sense of neighboring. *Bordering* implies touching or in contact, but is a looser term than either *contiguous* or *coterminous*; it is not used of structures of any kind whereas *adjacent*, *adjoining*, and even *contiguous* may be. City houses adjoin but are not attached and are not said to be bordering; they may be *coterminous*, that is, having exactly the same touching footage. *Neighboring* is a still looser and more relative term. Neighboring farms in the Middle West may be many miles apart; in the thickly settled East, they are likely to be close together. *Abutting* derivatively means pushing against. It pertains now chiefly to buildings one of which touches the other, as at one end, though it is still used occasionally in reference to properties and estates that touch end to end, as it were, or seem to lean against each other at certain points of close contact.

The beach stretches CONTINUOUSLY *for more than a hundred miles, and it is* CONTINUALLY *visited by excursionists during the summer months.*

Continual and *continually* pertain only to time, implying close succession or frequent recurrence. *Continuous* and *continuously* pertain to both time and space, implying uninterrupted or no interruption or division. You say that you worked under continual interruption or that you were continually interrupted in your work; or that continuous application for hours on end has given you a headache or that you worked continuously for hours on end. Like the latter, *continuance* pertains to duration or perseverance, or unbroken time, as Continuance of your service with us depends upon the outcome of this trial. *Continuation* pertains to prolongation or resumption or extension in space or time, as Continuation of our journey was delayed by illness. *Incessant* means unceasing, but it does not mean everlasting and it does not preclude interruption or interval. *Ceaseless* means without stop or pause, without interruption or interval. You speak of the ceaseless roar of the ocean and the incessant chatter of children on the beach. Neither of these words has degrees of comparison. *Perpetual* means "lasting throughout," forever, eternal, without end; the word is not, however, a synonym of *regular* or *repeated* or *continual*. It implies untailling persistence and everlasting

duration, without carrying the idea of uninterrupted or of going on in the same manner. You speak of the perpetual changes that are wrought by evolution. *Perennial* has in it the idea of renewing or recurring or inexhaustible; thus, lasting long or forever. Literally it denotes living from year to year, as in reference to plants; but it is widely used figuratively in the sense of constant or unceasing. (The word is not to be confused with *perannual* which means living for one year only.) *Constant*, in this company, has in it the idea of uniform or regular, fixed or invariable. A pupil whose tardiness is constant is late at the same time for the same time over a period; a pupil who is continually tardy may be late now and again for different periods. The transference of this meaning to the more abstract uses of *constant* is easy and natural; a constant friend is a faithful or steadfast friend, one who is fixed and invariable and thus reliable in his manifestation of friendship. *Uniform* also suggests invariability but usually with the idea of measurement or standard to be met or lived up to; it means adhering always to the same form or manner or degree, conforming to rule consistently; homogeneous and consonant. You speak of the uniform consistency of a mixture, of the constant level of water in a reservoir.

Adv't for advertisement is a CONTRACTION as well as an ABBREVIATION; tr. for *transpose* is, strictly speaking, an abbreviation but not a contraction.

Abbreviation is a more general term than *contraction*. In regard to words and phrases the former means simply to make short by whatever device; the latter, to make short by closing in of parts; thus, *adv't* draws together the beginning and the ending of the word *advertisement*, by the squeezing out of certain internal letters, but *ad* for the same word undergoes no such intermeddling. *Contraction* in this connection is sometimes arbitrarily defined as a shortened form in which omission of letters is indicated by the apostrophe (apostrophes); *abbreviation*, one in which the omission of letters is denoted by final period (periods). The apostrophe is thus an essential part of the contraction; the period, of the abbreviation, as *don't* and *a.m.* respectively illustrate. *Abbreviation* was formerly also restricted to mean the first letter or letters of a word when made to stand for the whole. When, however, any curtailment in structure leaves an easily pronounceable group of letters, the remnant tends to become a clipped form usable on its own as a full-fledged word (perhaps regarded as slang at first) without either apostrophe or period, as *ad*, *fan*, *grid*, *frat*, *zoo*. The various governmental and other initial shortenings that are now so greatly in vogue may be both contractions and abbreviations, or either. The use of a period after either an abbreviation or a contraction is now rapidly passing. If apostrophes are used at the points where letters are omitted, no period should be used at the end, but if not, a period may be, as *m'd'se* or *mdse.* or (modern) *mdse* alone. Words and phrases undergo abbreviation and contraction; sentences, paragraphs, articles, stories, books, dictionaries, encyclopedias undergo condensation or abridgment. The latter—*abridgment*—like its doublet *abbreviation*, derivatively means shortened from or to but it implies omission of parts here and there according to some method of re-editing—of selection, that is,

which of course implies rejection. *Condensation* may mean abridgment, but it may also mean reduction of physical size only with no change of content whatever, as by means of thinner paper and type of smaller face.

CONTRARY to expectations he found himself in the OPPOSITE camp when the meeting adjourned.

Contrary, in this company, pertains to aim or motive or operation or direction; it is that which is *against* in nature or tendency, and may or may not imply some degree of antagonism. If an opinion that you hold is contrary to that held by someone else, then the two opinions are *divergent*, and they may or may not be capable of ultimate agreement. When he (of the introductory sentence) went to the meeting he was probably of opinion contrary to that of a certain group or faction, and expected to hold to that opinion, but after listening to debate, and participating in it himself, he evidently found that the divergence between the two elements was not so great as he had thought, and he thus joined the other side. *Opposite* implies complementary and diametrical disagreement, the "setting against" one situation or force or judgment or idea with another, so that the difference or disagreement is sharply brought out; it may or may not denote antagonism and conflict, and it is a broader and at the same time a more closely relative term than *contrary*. If you say that despotism and democracy are opposite forms of government you imply contrast in most if not all respects; if you say that activity is the opposite of inertia, you point out relative contrasts of such divergent character as to suggest fixed and irreconcilable divergence. Characters, sentiments, philosophies, situations, qualities, and the like, are opposite; plans, events, facts, likes and dislikes are contrary. (A *contrary* child is one that "goes against" or objects to and defies advice and plan and discipline because of self-will or wrongheadedness from which he may be diverted or rescued.) *Contradictory* is derivatively "speaking against," and it is frequently loosely used for both *opposite* and *contrary*. Its basic implication, however, is denial, whether by means of words or of acts, and it is more precisely used of assertion and principle and proposition and of words themselves, than of other things. *Up* and *down* are contradictory terms; they denote *opposite* situations; they signify *contrary* directions. *Contradictory* is the strongest term. It excludes that which is asserted; *opposite* holds it up in contrast; *contrary* points differences and disagreements which may be opposite or contradictory, or both. *Antithetical* denotes the deliberate staging of opposite or contrary ideas, judgments, opinions for the sake of emphasis or clarification, or (too often perhaps) for the sake of smart rhetorical play. But one may speak of antithetical characters or the antithetical placement of pictures on a wall or a mantelpiece. The word pertains chiefly, however, to expression. *Antonymous* may pertain to what signifies contrary or contradictory or opposite, or merely different in some respects; it is used primarily of words and phrases. *Hope* and *despair* are, for example, antonymously contrary; each word is generic, admitting of many degrees of mood or feeling. *Entrance* and *exit* are antonymously opposite; there is a relationship between them that, though they are opposite in concepts, makes them cosuggestive. *Life* and *death* are antonymously contradictory; the one mutually excludes the other.

He can neither CONTROL nor MANAGE the natives, though he promised he would GOVERN with a firm hand.

Control, in this relationship, means to hold in check and to regulate at will, to restrain and guide. *Manage* derivatively means handling; it connotes devising and contriving ways and means by which one gets another to comply. *Govern* implies authoritative control and management, such as is vested in a duly elected or appointed agent; it is more comprehensive than either *control* or *manage*, carrying the idea of administrative direction and supervision. You control your temper, your horse, your children; you manage your affairs, your difficult housekeeper, your obstreperous class; you govern the conquered isle which the general placed you in charge of. But you may *rule* this isle, rather than govern it, *rule* containing the idea of arbitrariness and immediacy which may be essential on your first taking hold. *Rule* thus connotes autocracy to a degree; *govern*, judicious administration and direction. The former has more of *command* in it; the latter more of continuous management. *Command* implies not only the right but the privilege to order and, as well, to punish for disobedience; it is often a less agreeable—a more severe—term in its connotations than are the others here discussed. *Reign* is happily becoming archaic with the passing of despotism and monarchy; it is now merely a figure of speech to say that the King of England reigns. It was always a more far-reaching term in signification than either *govern* or *rule*. A reigning monarch or sovereign appointed governors to serve under him who were very often called upon to rule with an iron hand in those sections of an empire where insurrection threatened. In the old days to *curb* the ungovernable or unruly meant to use “a curved piece of wood or iron” (Latin *curvus*, bent) against them. But *curb* has now lost its literal severity and means, rather, to restrain by “curving” to a stronger will, to guide and manage rather than to drive.

Our fraternity will CONVENE this year at exactly the same time at which the United Nations is CONVOKED.

Convene means come together, assemble, gather, as at a convention or other periodic meeting; it is less formal and authoritative and imposing than *convoke* which applies to assemblage of a more highly authoritative and deliberative and organized body. A parliament of nations (or the British Parliament) is convoked; the American Congress convenes. *Muster* derivatively means to show; it has come to be identified chiefly with the assembling of military and naval forces, and it still, in this connection, carries the idea of being in fit dress condition for show. Troops are *mustered in*, that is, enrolled as military recruits; and *mustered out*, that is, brought together for discharge from service. To *pass muster* means to pass inspection, and thus to be satisfactory and acceptable. These three expressions are in common use in connection with any activity or enterprise. *Assemble* is a general term denoting merely the coming together of any persons or things; the word means, literally, togetherness, and nothing more, and it therefore signifies little by way of importance or authority or organization. An assembly may be either a voluntary or an involuntary gathering; a convention is an authorita-

tive one; a convocation is an impressive and commanding one. *Meet* is the Anglo-Saxon equivalent of *convene* and *convoke*, and it is simpler and less pretentious in its connotations. It pertains in much usage to religious gatherings, or congregations, as The Quakers will meet in an all-day session, and The Quaker meeting was well attended. And *meet*, as both noun and verb, applies to an athletic assemblage or contest; you speak of a huntsmen's meet or say that the country huntsmen are meeting. Less of formality is always denoted by this term than by its Latin equivalents.

While the two ambassadors CONVERSED I'm afraid the rest of us CHATTERED idly and—drank cocktails.

To *converse* is to exchange thoughts and judgments and opinions; the word thus implies a somewhat more specific and serious conversation than *talk* which is the generic term indicating everything from mere utterance to the height of logic. But both terms are loosely used, and the distinction here pointed out is slightly if at all observed. Echoic *chatter* (of which *chat* is a back formation) is empty, rapid, run-on, thoughtless, and perhaps noisy talk suggestive of the incessant sounds made by the birds in the boughs. It was once believed (Johnson) to be loosely related to French *achat*, purchase or cheapening because of the prattle associated with buying—bargaining—in effort to bring prices down. French *caqueter*, chatter or babble, is cognate. *Chat* itself now conveys the idea of light and easy and usually gracious but superficial talk often disconnected and inconsequential. *Prattle* is "younger," suggesting the aimless and idle vocal sounds uttered by a child. *Prate* implies monotony, over and over again, harping on one theme, and it carries also the idea of idle or empty talkativeness. *Patter* means to talk quickly and continuously and repetitiously, as when one tells his beads mechanically and mumblingly (it is the first two syllables of *paternoster*, *pater*, father, and *noster*, our, being the first two words of the Latin version of the Lord's Prayer). The large beads on a rosary are called paternosters. You speak of the patter of an acrobat or a sleight-of-hand artist which he runs through while doing his tricks. *Babble* is a reduplicative form of *ba* with iterative suffix. It is ultimately an echoic word. The letters *b* and *p* and *m* followed by *a* are said to be the first positive, articulate sounds made by the human infant, as well as by the young of many lower animals. *Babe*, *baby*, perhaps *bauble*, are akin, but *Babel* and *Babylon* are not. Generic *speak* means intelligible utterance implying that another may or may not be present. But you speak a single syllable or word or more, and you speak a good word for a friend; you do not in such connections use *talk* or *chat* or *converse*. *Utter* is even more generic; it means merely to give forth sounds which may or may not be articulate and intelligible. *Sound* presupposes hearing apparatus; it is primarily the sensation that follows stimulation of the auditory brain centers, and presupposes nothing whatever by way of articulateness or intelligibility. For the most part, however, *sound*, be it ever so abstract, has some meaning, as to sound the bugle, to sound alarm, to sound a shrill note. To *noise* is to sound loudly and discordantly and, perhaps, meaninglessly, but *noise* too usually has signification however generally used, as The forest is noised with the chatter

of animal life. The schoolmen decided long ago that there is neither sound nor noise in the forest when a tree falls if there is no animal within "ear reach."

Through it all he maintained an admirable coolness which some, of course, mistook for unconcern and indifference.

Coolness implies absence of excitement, unruffledness, self-control, refusal to allow oneself to be confused or rattled; it may entail will power, even the setting of one's teeth to endure, but always without outward evidence of struggle within. *Unconcern* suggests freedom from care or anxiety or inner disturbance in regard to the future or to the outcome of any act or situation; it may connote insensitiveness so deep seated as to make one unconsciously incapable of worry or agitation. It pertains to the make-up of a person, whereas *coolness* arises as a rule from special and temporary conditions. *Indifference* is stronger than either; it implies settled or fixed lack of interest and attention, an immovable neutrality that keeps one detached and aloof. It is thus of more permanent signification; whereas coolness and unconcern are evoked by externalities, indifference more often lies within as a dispositional quality. Coolness may develop into cold-bloodedness, which is next door to cruelty; unconcern may beget a smugness and perhaps a flippancy; indifference may often seem to be callousness. Your unconcern may very likely cause you to be judged more damagingly than your indifference. The latter may at times suggest studied coolness; the former, a mask for self-conceit and superciliousness. *Insensibility* suggests in particular indifference of the feelings and the perceptions, and it pertains most frequently to the manifestation of a lack of sympathy because senses and emotions have not been educated to understanding; it is, thus, apathy or unresponsiveness not as result of conscious purpose but, rather, of dulled sense impacts and perhaps sluggishness. *Insensitivity* may suggest the subnormal reaction, or slowness of perception and conception, or "thick-skinnedness" by way of grasping and feeling. *Insensitivity*, as a rule, suggests finer and more delicate applications than *insensibility*. You say that the insensitivity of the bumpkin toward fine classical music does not surprise you, but that his insensibility to noise and disturbance of any kind makes you envy him. You may be impressed by the pugilist's insensibility to the severe blows of his opponent, but his insensitivity to the painter's requests for holding position while posing is to be expected. *Stoicism* is studied impassivity, the cultivation of indifference toward pain as well as pleasure, until the attitude becomes fixed principle and established practice. It is equilibrium in disposition, middle-of-the-road temperament, puritanic self-control, all of which run the constant danger of being interpreted as callousness or insensitiveness or cold-bloodedness, whereas it is in reality steadfast and unflinching fortitude under strong temptation to be demonstrative. *Imperturbability*—coolness, placidity, tranquillity—is its closest synonym, but *stoicism* connotes a philosophy of life; *imperturbability*, merely withdrawal—"away from the crowd" with its thousand-and-one agitations—for the time being, and is thus more superficial in its connotations. *Placidity*, in this company, denotes inborn inclination toward calmness, while *tranquillity* is attitude of calmness evoked under immediate circumstance.

Passivity suggests comparative colorlessness or irresponsiveness or immovability even under stress of being acted upon or provoked; he is passive who can "stare provocation in the face." *Impassivity* is stronger (the *im* is intensive); it means giving no sign whatever of emotion, even though feeling of reaction may be strong within. A passive person is one who allows himself to be used or acted upon without in any way being active himself, his unresponsiveness being due to absence or incapability of feeling. An impassive person "holds himself in" in spite of everything. *Impassivity* is thus not an antonym of *passivity* but, rather, an emphatic form of it.

If the human animal were only half as CO-OPERATIVE as he is GREGARIOUS, there would be considerably more hope for this benighted world.

In this connection *co-operative* means working or operating together helpfully and congenially as for a common cause, as if under the slogan "Each for all and all for each"; it connotes unselfish activity toward the creation and maintenance of any movement that makes for group unity of interest and welfare. In special usage (chiefly as noun) the word pertains to any profit-sharing commercial organization that fosters direct producer-consumer relations, thus eliminating the middleman or commission agent. You speak of the farmers' co-operative, the housewives' co-operative, the consumers' co-operative. *Gregarious* is ultimately Latin *grex*, flock; it means tending to flock or herd or crowd, in large numbers, such as groups, companies, associations, not necessarily because of desire for co-operation but rather because of innate urge to avoid solitariness and probably because of fear, conscious or unconscious. The gregarious animal, human as well as other, seeks its own, possesses what is called the herd instinct, and forms, whether consciously or not, colonies and communities and settlements and *aggregations*. This tendency is, indeed, not foreign to vegetable life, solidarity of species in a given locality being a more or less usual phenomenon. Not only do birds of a feather flock together but flowers of a luster tend to cluster. *Allied* suggests common interests, joining or unifying for the sake of a cause, leaguely together for mutual benefit; it may or may not connote morphological relationship or consanguinity, but it always stresses the idea of like aims and focal endeavor. Co-operatives are allied in the movement to bring about direct buying and selling; gregarious beings may as result of their gregariousness learn to become co-operative—become automatically so—and may thus also become allied in group or sectional organizations or folkways. Their very gregariousness may, on the other hand, set up hostilities and antagonisms. You speak, as a rule, of allied interests and concerns as well as of allied peoples and states and nations, of gregarious beings, of co-operative peoples, though there may be many figurative exceptions to these usages. *Neighborly* derivatively means living near or nigh, and this meaning still pertains; people who live not too far apart are said to be neighborly as far as geographic location is concerned. But the term is relative: Neighbors in a sparsely populated area are much farther apart naturally than neighbors in the more highly populated ones. *Neighborly* now has, however, the taken-for-granted connotation of friendly, associative, co-operative, sociable, peaceful, and the like.

It has recently been applied to the nations of the hoped-for One World. In these latter meanings especially, as well as in the former ones, the word has both ulterior motive and aspiration in it. Early settlers in a wild and unknown country find it advantageous to live near to each other for the sake of mutual protection. And if the psychological idea of remoteness with all that it implies can be successfully removed from the minds of those peoples who constitute closed-in nations, real world neighborliness may be established along with co-operation and alliance and otherwise regulated gregariousness.

Though there are more than one hundred seventy COPIES of Wycliffe's Bible, there is no DUPLICATE of it.

Copy is reproduction as much like an original as possible short of exact technical methods; the word does not imply precision or exactness. *Duplicate* does; a duplicate cannot be inexact, copying conditions being normal, for it is a "carbon copy," a twofold reproduction. It has to be the same as the original. *Facsimile* derivatively means made alike; its major idea is imitation that is closer than copy and not so exact as duplicate. Many newspapers publish on the Fourth of July a facsimile of the Declaration of Independence, not a duplicate. Inking and size and arrangement alone forbid its being the latter. *Imitation* is never so good as the original, and a poor imitation is thus poor indeed. But imitation has broad applications covering character and feature and manner, and so on. When it is as perfect as it can be made it becomes *mimicry*; when it makes fun of, it is *mockery*; when it becomes supercilious and pretentious and subservient, it is *aping*. *Counterpart* is close resemblance that approaches exact correspondence, but it connotes nothing whatever of copying, much less of duplicating; it may also be a complement to something else. *Replica* is derivatively repeat; it has come to be used chiefly of statuary, the replica being a "repeat performance" by the maker of the original. *Reproduction* is better confined to the sense of reconstruction or reissuing or remaking; exact likeness is not implied but type or species is. The word is better confined now to its biological connotations. *Transcript* is etymologically writing across; it is used for the most part in connection with the copy of legal or official papers. *Copy* is, thus, the fluid term loosely covering all of the others.

His attitude toward me was neither CORDIAL nor FRIENDLY though he was at all times AMICABLE.

Cordial is Latin; *hearty* is its Anglo-Saxon equivalent. Both words imply heartiness and warmth and sincerity, the only difference between them being that *hearty* denotes a somewhat franker and simpler and stronger quality than *cordial*. You speak of a hearty handshake and a cordial salutation. *Amicable* is Latin *amicus*, friend (its root is *amo*, love); *friendly* is its Anglo-Saxon equivalent. But there is a wider difference in connotation between them than between *cordial* and *hearty*. *Friendly* implies good feeling and good will, and is the stronger of the two. *Amicable* is formal, and may imply nothing more than the determination to get along with, to be agreeable toward. You speak of an amicable arrangement and of a friendly

relationship. *Friendly* is the general term and the most loosely used of all, but it is a mistake to regard it as having the same significations as *friend* and *friendship* and *friendliness*; it is more often merely formal and conventional. *Amicable* is sometimes synonymous with *civil*, which denotes meeting the requirements of friendliness and restraining urge or tendency to rudeness and quarreling. *Polite* has polish in it derivatively; it implies following the accepted rules of good conduct and manifesting good manners in social relationships. *Urbane* has more of the artificial and the studied and the put-on-for-the-occasion quality. He is *affable* who is easy to talk to, who is at ease, and who thereby puts another at ease in his presence. He is *complaisant* who "strives to please," sometimes dangerously skirting areas of the unctuous. He is *courteous* whose politeness is not only correct and dignified but, as well, sincere and of the heart; and he is *courtly* who "knows the rules of court," is to the manor bred, and evinces high breeding in his formal and ceremonious exercise of civility.

CORRECTION of his evil ways by means of PUNISHMENT had proved impossible.

Both words are general, and both apply individually as well as collectively. *Correction* is the milder, more euphemistic, more constructive, and more modern; it is the act or process of reforming or improving through discipline, and it emphasizes end rather than means. But it is loosely used as a covering term for everything from gentle reproof to the whipping of a child imposed by a parent, from slight fine or penalization to imprisonment imposed by a community. Strictly speaking, it implies (or should do so) intelligent understanding and scientific study of offenders and offences. *Punishment* is more conventional; it implies transgression and wrongdoing that may entail prescribed procedure set up by society. In administering punishment the parent and the community always hope that it will prove corrective, but the laws of punishment are based principally upon the protection of society, and are thus less considerate of the individual punished than correction is, or should be. The justice in punishment is still very largely that of making it fit the crime. The justice in correction is to make the offender fit into society. *Castigation* and *chastisement* and *chastening* are all ultimately from the same source, namely, Latin *castigare*, to punish or correct, which is a manufactured word from *agere*, to make, and *castum*, chaste—to make chaste, to drive pure, to punish for the sake of purification. But each has now taken on special meaning to itself. *Castigation* no longer pertains to the use of the rod or the whip, but implies, rather, reproof so severe and searching that it amounts to the same thing; what you castigate you rebuke unsparingly, speak or write against abusively, "curse out." *Chastisement* implies suffering, direct or indirect; it may mean downright beating or corporal punishment but it is also widely used in a figurative sense, as when you speak of someone who has suffered chastisement—taken a licking—in a court trial. It suggests resultant good or reformation from discipline, whereas punishment emphasizes the discipline itself. Both castigation and chastisement may imply anger on the part of him who administers the punishment. *Chastening* does not; it connotes distress and affliction and misfortune that automatically discipline and leave

their victim subdued and reformed as result of experience rather than as result of anything his fellow man does or says. Both castigation and chastisement may, however, result in a chastening of the spirit of him who suffers them, especially if they are exercised out of proportion to desert and thus make the object of their punishment one to be pitied. He who is chastened is required to suffer out of proportion to his "crime"; he who is chastised or castigated is required to suffer at the expense or to the satisfaction of him who punishes. Chastening humbles and purges; chastisement and castigation may inferiorize, or beget defiance. *Discipline*, in this company, is concerned chiefly with any sort of correction or punishment that will facilitate control and obedience; it denotes any method whatever that will enforce order and respect and automatic response to rule and regulation, as in schools and armies. Its meaning in general, especially in connection with education, is training, building, perfecting, strengthening, uplifting. *Penalization* is a technical term, considered in this company; it means the punishment by way of forfeit or fine or imprisonment to which one is subjected when he has committed some offense—the specific consequence of transgressing or violating the law. *Fine* is a pecuniary penalization or penalty, money prescribed by law to be paid to an offended party or to the state or the community. A fine that is left to the discretion of the court, rather than legally imposed, is called an *amercement* (Old French *à merci*, at the mercy of). In general usage both *penalization* and *penalty* denote any sacrifice or forfeit required for any sort of oversight or slight violation of general practice; in athletics a player may be penalized by a handicap in case he has violated a regulation, or a person who passes the date line in payment of realty taxes may be penalized by being required to pay an extra percentage of the total.

I have seen the newly married COUPLE TWICE since the wedding, and on BOTH occasions they seemed perfectly mated.

Couple suggests association of two of the same sort, two of a kind though not necessarily exactly alike; you speak of a wedded couple, a dancing couple, a fortunate couple, a loyal couple. But *couple*, though customarily used in the senses here indicated, pertains in science to two equal forces that act in opposite and parallel courses, thus tending to cause a body to revolve, and to two dissimilar metallic substances united to form a voltaic element in a battery. It is also used loosely to denote few, as in I'll be there in a couple of minutes and I have a couple of dollars in my pocket. *Pair* means couple, but it suggests more strongly the idea of belonging together and used together at one and the same time; it also denotes the two similar parts of a single thing, as pair of scissors, pair of trousers, and the like. You may speak of a happily married pair, but happily married couple is better. You may say a pair of horses in case you are referring to two horses that are somehow arranged together or work well together as a team. *Two* means one more than one, and it refers to any two; you see two horses in a field, and a pair of horses pulling a load. But *two*, especially when preceded by the definite article, may be used in the sense of couple or pair, as the two of them or the two that I have. This latter usage is, however, very often regarded as loose and colloquial. *Twice* is the adverbial form of *two* meaning once and again or

two times, or doubly or twofold (the *ce* is the old adverbial ending *s*). *Twain* is the now archaic adjective and noun form meaning two or couple or pair; in its early use it invariably indicated a closer relationship than its present equivalent *two* often does. In old-time water navigation the noun *twain* meant two fathoms or twelve feet (cf. *Mark Twain*). *Twosome* denotes twofold or dual; anything that is performed or participated in by two jointly may be called a *twosome*, as may any pair of animals jointly driven or led. In this latter instance the pair may be called a *team*, but *team* may refer also to more than two—to two or more beasts of burden perhaps, together with their harnessing and vehicles. In athletic sports likewise, a team of players may consist of two or of many, as baseball team, football team, and the like. A team of animals arranged one ahead of the other is called a *tandem*, and the word is used generally, often facetiously, of any arrangement of persons or things that arc end to end instead of abreast (*tandem* is Latin for at length, punningly appropriated to these meanings). *Both* means two together or inclusively, the one and the other, the pair; it is synonymous with *two* and *twain*, but in most usage as adjective and pronoun it implies direct or indirect antecedence or previous mention. As a correlative conjunction (with *and*) it merely re-enforces. *Both* always suggests connected or unified relationship; when you say that both horses reared and kicked, you suggest simultaneous or nearly simultaneous action, but when you say two horses reared and kicked you may be speaking of two different horses and of two different occasions. *Brace* originally applied to the two arms (Latin *brachia* denotes arms outstretched; thus, about six feet or a fathom. *Embrace* is the same word—the outstretched arms folded in), and thus came to mean pair; it was used in this sense in reference to dogs, and later applied to a pair of anything. Now the word is used especially of game, as a brace of ducks or partridges, and, facetiously, of other things and persons, as a brace of lovers, a brace of talkers. Its use to denote anything made up of two similar parts survives only in connection with a pair (formerly a brace) of suspenders; suspenders are today called braces in England. The term a *brace of pistols* harks back also to the time when anything that buckled or clasped or clamped, as a pair of straps or a pair of suspenders, was referred to as a brace. *Yoke* is little used today in its original sense of a pair of animals (oxen) linked together by means of crude wooden collars, but it is widely applied figuratively in the sense of couple or team, or (as verb) in that of co-operate or tie or serve. *Twin* (*twinned*) means closely alike or related, counterpart or exactly mated; one of two young produced at a single birth. *Identical twins* develop from a single fertilized egg cell; they are invariably of the same sex and have much greater similarity than so-called fraternal or sororal twins, twins that develop from separately fertilized eggs. The word *twin* means one of two; *twins* means one pair of twins. *Two twins* means four; *three twins*, six, and so forth.

Your manner of telling the story makes it seem CREDIBLE but I fear I must dismiss it as hardly LIKELY.

What is *credible* is easy to believe, made easy to believe. What is *likely* appeals to the reason as being worthy of belief. But in this connection

likely implies that reason or belief does not exist, though the story is plausibly and even convincingly told. *Probable* is stronger than *likely*; it means that there are more points to favor believing than not believing. That is *possible* which can happen, which contains nothing in its elementary composition or property to prevent happening. What is likely or probable may be expected to come to pass; what is possible may have an even chance of coming to pass, or the odds may be against it. Travel by air was once considered impossible. Santos Dumont made it appear probable. The Wright brothers made it appear likely in their very near future. The natives of Central Brazil still find it incredible. But it has now long since been proved to be not only *practical* but *practicable* as well; that is, both accomplishable and definitely accomplished (page 428). *Liabile* suggests being open to attack, danger, or other kind of disadvantage; it is usually unfavorable in connotation. *Likely* differs from *liable* in that it suggests probability and is used with both favorable and unfavorable connotations. Be careful not to speed for you will be liable for damages in case of accident. If you drive at forty miles an hour you are not likely to have an accident. *Apt* pertains to disposition and predisposition, to inherent tendency that is interpretable beforehand. Knowing your boy's quick temper you realize that he is apt to get into a quarrel. *Subject* suggests chronic or habitual tendency to liability, as He is subject to epilepsy. *Presumable* implies expectation or assumption on the basis of previous experience; it is presumable that the Memorial Day parade will pass the monument to our war dead inasmuch as it has always done so. *Reasonable* signifies that which complies with rational thought and judgment, without necessarily involving either credibility or probability.

He had expected to receive CREDIT for his work—generous credit, perhaps—but all of this ÉCLAT was, he felt, undeserved.

Credit, as here used, means acknowledgment or a kind of implied certification, much in the same sense as a receipted bill gives credit for payment. He had apparently done a job well, and he was quite right in expecting that what he had done satisfactorily would be checked off to his favor, credited to his account in faithful and efficient service. *Eclat* is an adoption from French in which language it means sudden splurge or outburst; in English it denotes showiness or splendor in achievement, and thus renown or celebrity. His work must have been better than he thought—must have stood out by comparison—and he must, therefore, all unconsciously have acquitted himself with distinction if not, indeed, brilliance. *Kudos* is an adoption from Greek in which language it means glory or renown; it has served apprenticeship in English as a slang term, originating on the college campus, but the dictionaries now label it popular, and it is by way of becoming standard in the sense of acclaim, glory, praise. *Eclat* and *kudos* are near-synonyms, the former stressing the idea of subjective ostentation conscious or unconscious, the latter that of objective attribution. *Encomium* is also Greek derivatively meaning in revelry; that is, praising or glorifying or eulogizing so enthusiastically that it becomes a kind of revel. But in English

the word implies formal but nevertheless deep and sincere expression of praise for a thing or, more generally, for a person as result of some achievement. *Tribute*, especially as in *to pay tribute*, has two distinct denotations. It means, first, to pay or grant or allot what is due, as a tax, or a price levied after victory, a usage that has disappeared as oppression and tyranny have fortunately disappeared (if, indeed, they have!). In the second place, by figurative extension, it means gift or meed or offering made in recognition of true worth and merit. The word, therefore, connotes ascending regard for its object, whether it take the form of speech or writing or of some specific action; that is, the idea of recognition of superiority or justifiable submission remains in it to a degree. *Panegyric* derivatively suggests assembly, and by this token it originally meant praise in public under elaborate setting; it now means extravagant eulogy in speech or writing composed for the people if not read or spoken to them. It is a stronger term than *eulogy* which means "speaking well of" or extolling. The eulogy may, like the panegyric, be a set oration for delivery, perhaps, at a funeral or memorial service, or a writing or a spontaneous statement of praise of someone living or dead, but it "omits the flowers" (or, at least, some of them) that are bestowed in such abundance by the panegyric. *Credit* by comparison is the most reserved of these terms, the "merest," the simplest and least pretentious; it indicates complete acceptance or "entire satisfaction" with a plus or, perhaps, a double plus, and does not connote or entail renown or fame or glory. It is not to be confused with *credence* which has been aptly defined as immature belief; *credence*, that is, suggests mere surface acceptance or assent without implying very serious consideration. You give *credence* to a rumor or a report; you give *credit* for goods or service received, or for intrinsic merit, or for good intentions that you are certain exist. *Belief* is stronger than *credence*; it denotes mental processing, cerebration, thought, and results in acceptance deriving in something far more basic than mere observation or hearsay or even experience.

After the fateful battle the dead were solemnly CREMATED, and the refuse on the field INCINERATED.

These two Latin words both mean to reduce to ashes by burning, and are almost the equivalent of Anglo-Saxon *burn*. *Burn*, however, pertains to process and may or may not suggest result, whereas *cremate* and *incinerate* denote both process and result. What is burned may be subjected to only slight fire or heat, and may thus be merely scorched or singed; it may, on the other hand, be entirely consumed. *Singe* denotes the burning of the tips or extremities of anything; *scorch*, the burning of something until browning and brittleness occur. *Cremate* is now used chiefly to denote the burning of corpses; *incinerate*, to that of rubbish, refuse, inflammable waste, and the like. Usage has brought this differentiation arbitrarily. *Brand* means to mark or "sign" or "trademark" as with a hot iron, as in the branding of cattle and, formerly, of slaves and criminals. But the word is now used more in a figurative than a literal sense, meaning to designate or stigmatize, as with infamy or ignominy. As noun it denotes class or grade or make of mer-

chandise. *Cauterize* also means to sear as with a hot iron, but with the purpose of making callous or insensible for the remedial destruction of tissue. Silver nitrate, for example, is an astringent and antiseptic corrosive used in cauterizing sensitive tissue. *Ignite* means to set fire to, to make intensely hot, to heat to the point of combustion or chemical modification, to make incandescent; its noun form *ignition* is much used in special technical or mechanical association to mean the bringing of electric sparks into contact with highly inflammable material, such as gasoline. *Kindle* and *enkindle*, and *fire* and *set fire to* are the simpler and more popular equivalents of more or less special *ignite*. The first two in literal usage sometimes denote preparation and, perhaps, difficulty or obstruction. *Light*, as in light a fire, is not strictly synonymous with *kindle* in such use inasmuch as it suggests that wood and kindling are already properly laid requiring only that fire or a match be applied. (The imperfect tense of *light* is either *lit* or *lighted*.) All of these terms, with the usual exception of *cremate* and *incinerate*, are widely applied in figurative uses. You speak of burning desire, of someone's being branded as a traitor, of a child's singeing its fingers with mischief, of a day that is scorching, of a remark that cauterized your feelings, of igniting a dormant hate, of lighting the fires of intolerance, of kindling fear in the heart, and so on. *Inflame*, which literally means to cause to burst into flame, is now used chiefly in the figurative sense of stimulating or provoking to the manifestation of strong feeling. The noun *conflagration* has no corresponding verb form (*conflagrate* is a barbarism); it means a great, raging, particularly destructive fire. *Combustion* is similarly a noun without verb equivalent (*combust*, as verb, is a barbarism, though correct as a technical adjective); it means the act or operation of burning or the condition of being on fire; chemically it denotes the generation of heat, perhaps also light, evolved through the combination of certain substances with oxygen. It may pertain to the heat caused in the human body by oxidation of food, or to the intense heat and light of a forge. *Spontaneous combustion* denotes such rapid oxidation of materials that heat is engendered to the ignition point; oil-saturated rags exposed to hot sun's rays may burst into flames as result of spontaneous combustion. *Combustion* is the scientific Latin term; *conflagration* the more or less pretentious Latin one; *fire*, the simple popular Anglo-Saxon one. All of these nouns may be used figuratively, as when you say that the suppressed feelings of the populace suddenly burst into a furious conflagration, that the combustion of temperaments between the two actresses had its humorous aspects, that there was fire in their eyes.

Every room in the palace had its CROWD of notables, and outside a THRONG awaited the appearance of the king and the queen on the balcony.

Anglo-Saxon *crowd* means press; thus, by special application, any large or small group too numerous for the space occupied and thus uncomfortably and inconveniently pressed together. As far as people are concerned, the word connotes "orderly packing"; once disorder begins, *mob* (see below) may more accurately be applied. Anglo-Saxon *throng* means crowding, but the word as now used suggests greatness of numbers moving or swaying somewhat as

they are more and more pressed together. You speak of a throng as vast; of a crowd as dense. You say that the bus is crowded, not thronged; that there is a crowd in the auditorium, a throng at the race track. The latter word contains a suggestion of area; the former of limited space. Latin *populace* denotes the masses, the common people, poor and unenlightened but docile and tractable and "afraid of the law." Latin *population* pertains chiefly to numbers, without regard to character classification; it covers the people of a given area merely from the point of view of count, modification being necessary to clarify or restrict its meaning, as school population, industrial population, foreign population. Latin *host* means army (formerly the army of the enemy); it still carries the idea of orderliness, as when you say a host of soldiery paraded down the avenue or the opposing host was drawn up in rigid battle array. *Multitude* is ultimately Latin *multus*, much or many; it denotes great numbers, without any necessary connotation of crowding or thronging, but with the idea of area or diffuseness. You say that there will be a multitude of people at the celebration in the park on this beautiful spring day. The pluralized form *multitudes* is primarily emphatic. *Concourse* is Latin *concurrere*, to run together; it means any focal assembling or gathering of people bent upon common aim or purpose. But the word is now more generally used to denote the place of such assemblage than the people themselves so assembled. *Herd* applies especially to a number of beasts or animals in one large group, but it is used of human beings in a derogatory sense when they are referred to in the aggregate, whether or not they are assembled. *Rabble*, originally a pack of hounds, and *riffraff*, originally scraps and scrapings, are even more derogatory terms applied to the people in general and to tumultuous throngs. French *canaille* is synonymous with these two terms; it is ultimately Latin *canis*, dog, and is used scornfully to refer to the lowest class of people. *Hoi polloi* is Greek meaning the many or the masses; it is less derogatory than *rabble* and *riffraff*, more nearly equivalent to *herd* or *mass* as the latter is used colorlessly in reference to the major body of mankind in contradistinction to the so-called upper classes or brackets. (*Hoi* in this term means *the* in Greek but in the English adoption it merges with *polloi* to form a solid unit-term in meaning, and the *hoi polloi* is not any more incorrect therefore than is *the LaSalle*s, though *la* is French for *the*, or the *City of Indianapolis*, though *polis* is Greek for city.) *Mob* resulted from the clipping craze or custom early in the seventeenth century which was in some respects precursor of the intensified slang movement in America during the nineteenth. It is the first syllable of the Latin term *mobile vulgus*, volatile or fickle or excitable crowd. It was at first regarded as a vulgarity but is now accepted as standard. *Mobocracy* is a derivative—*mob* plus the combining form *cracy* (cf. *demonocracy* and *moronocracy*, etc.); and another coinage *mobility*, of the same classification, is devised from *mob* and *nobility*. *Mob* pertains to the populace in a state of unrest or disorder, but it is also used to indicate the element of promiscuity that resides in any large and indiscriminate mass of people; hence, the more or less superfluous *vulgar* used in modification—*vulgar mob* (*mobile vulgus*). *Mob* also denotes any group of people that throngs or crowds around a center out of curiosity as well as for the purpose of effecting some sort of revolutionary action. *Unwashed*, as in *the great*

unwashed, is a disrespectful term used in reference to the rank and file of humanity, usually in regard to its actions and reactions considered in relation to and comparison with the better elements. *Vulgar*—noun as in *the vulgar*—is frequently used in the sense of the herd or the great unwashed or the mob or the populace, without necessarily conveying the idea of coarse or boorish but, rather, that of the common people. The term *common vulgar* is thus tautological. The *vulgar tongue* is the tongue spoken by the common people, not a slang or a low tongue or a patois, or any other type of classified speech in the "low brackets." The unfavorable connotations of *vulgar* in much usage do not apply in this special connection. The *dregs* of human society are the worthless "leftovers," lower if possible than the *rabble*, but the word suggests little or nothing of the collective idea contained in *rabble*. Rather, it connotes worthless residues, human wreckage, survivors of debauched ancestry and crime and dissipation, and the like.

His great CULTURE speaks well for the CULTIVATION of the generations that have preceded him.

Culture has been called the ultimate flowering of civilization; it pertains to that type of enlightenment that has been brought about by knowing and experiencing the best that civilization has been capable of developing, and that, as a consequence, has resulted in taste, breeding, education, aesthetic discernment, broad sympathies, social awareness and sophistication, and the like. It is the remotest advance beyond savagery or barbarism, and the precious residues that have accumulated from the best of ages gone before. In another and not entirely unrelated sense culture bears the earthy denotation of rearing or bringing up or nurturing. Literally, *cultivation*, too, harks back to the land—to the time when man began to plow and harrow in a crude way, and thus set himself apart from (above) the barbarian that he replaced. So that the word has now come to mean in its generally used derived sense, devotion to such study and practice as ultimately lead to culture. It has thus traveled a long way from its merely literal meaning of tillage, which it has not, of course, lost. Though often used synonymously with *culture*, *cultivation* denotes rather the processes by which culture is brought about; you speak of degrees of cultivation, of states of culture. But cultivation by no means always leads to culture. Certain Javanese, for example, have cultivated the craft of basket-making to a very advanced degree, but this fact alone does not entitle them to be called cultured. This may be paralleled in any other field of specialization. A man may be a boor even though a genius. *Civilization* denotes a state of social well-being beyond barbarism, a condition of social and economic development and advancement, of artistic and scientific and governmental achievement that again sets man apart from his primitive ancestry. The word connotes possibility of progress that is imperative if cultivation is to make progress and arrive at culture. But it is very often used synonymously with both culture and cultivation, as when you speak of the ancient Greek or Mayan civilization. It is in much figurative usage closer to *culture* than to *cultivation*. *Refinement* carries with it the suggestion of taste and delicacy and elegance. Like *cultivation* this word began humbly enough. When threshing passed beyond the treading period to

the flailing period, a more highly refined grain was made possible. When the flail gave way to the threshing machine, a more highly refined product was accordingly turned out. The word *refine* is used in this literal sense in regard to the processing of sugar, rice, flour, and so forth. But again, like *cultivation*, *refinement* pertains figuratively to taste and character and mentality, and to general human make-up, the basic idea being that the dross or alloy or coarseness has been eliminated to yield place to polish and purification and elegance, to discriminating perceptions and discerning judgments. When the word *refinement* connotes extremely high degree of delicacy and fineness and nicety, *preciosity* or *exquisiteness* or *overfastidiousness* may result. These are nearsynonyms, used interchangeably for the most part, but *preciosity* pertains primarily to nicety in the use of language; *exquisiteness*, to that concerned with dress and manners and susceptibility to beauty; *overfastidiousness*, to that having to do with the lesser details of living. *Subtlety* (*subtlety*) has to do chiefly with nicety of discernment, discrimination of taste, acuteness of judgment. *Discernment* is lesser subtlety; it means derivatively ability to distinguish from. *Acumen* emphasizes the idea of sharpness or astuteness of mental operations.

She was very CURIOUS about my forthcoming marriage but was too polite to be INQUISITIVE.

Curious, in this company, means wishing to know about something that has attracted the attention but that is not necessarily the business of the curious one. *Inquisitive* may mean impertinent and aggressive questioning in an effort to satisfy the curiosity. The connotations of *inquisitive* are frequently unfavorable; those of *curious* less often are, and both may pertain to the unimportant and the trivial. The curious person who cannot contain his curiosity is likely to become inquisitive. If one becomes so inquisitive as to be personal and intrusive, he may be said to be *prying*. If, again, he presumes to build upon what he finds out through his inquisitiveness, and to give advice, he may become *meddlesome*. But if you speak of someone as having an inquisitive type of mind, you may simply mean that he is both curious and inquisitive in regard to things that are not personal, and neither word in such connection has unfavorable connotations. If you say that he has an *inquiring* type of mind, you mean simply that he is one seeking information and knowledge for the purpose of broadening his grasp of an impersonal subject. The scholar has an inquiring type of mind; the gossip is inquisitive and may become both prying and meddlesome; all children are curious but many are too well brought up to permit themselves to be inquisitive or prying. He of the *searching* mind must "go about" (Latin *circare*, ultimately *circum*) to make investigation. He of the *scrutinizing* mind must examine with critical minuteness and analysis the results of his searching.

It had long been CUSTOMARY with the family to celebrate apple-butter day, and so he went about his ORDINARY duties of preparing for the event this year.

That is *customary* which is repetitive of former practice or convention; it refers as a rule to group practice but it may also apply to the individual. That

is *ordinary*, in this connection, which follows regular and established order; the ordinary round is the everyday round, made almost automatic perhaps as result of routine. (The slang and dialectic *ornery* or *ornary* or *onery* is a pronunciation corruption of *ordinary* meaning common in the sense of vulgar, intractable, difficult, aggressive perhaps sexually.) *Usual* is its twin partner, though it pertains primarily to routine and refers principally to accustomed use rather than to accustomed order. You say that someone performs his ordinary and expected duties of the day in his usual manner or that dinner is served in the ordinary way at the usual time. *Habitual* pertains to that which has become a settled tendency or inclination as result of the frequency or repetition of custom. Custom is the conscious and voluntary doing of the same act under similar circumstances; habit is custom so frozen that it is practically spontaneous, unconscious, and perhaps uncontrollable. What is habitual is for the most part personal; what is customary, impersonal. Strictly speaking these four words pertain to action or event, but the niceties of distinction have been worn down by usage until their application to objects has come to be accepted, so that the vase that it has become customary for us to use for roses becomes the usual rose vase; the place where it has become habitual for John to hang his coat becomes the ordinary place for John's coat. And you say that Christmas brings the usual fuss and bother, with its customary gifts and feasting, and its habitual parrot-like "Merry Christmas" on the slightest provocation. This "resilience" in usage is by no means a virtue even though there are many by whom it is insistently regarded as such. As a matter of fact the term *general practice* or *general custom* is tautological, inasmuch as the idea of *general* is to a great degree contained in both practice and custom. And the same comment bears equally upon *common* in such phraseology, for it, like *general*, means in this company often met with, customary, usual. So you do not speak of general habit or common custom, general prevalence or common frequency, "common generality." Both *common* and *general* pertain to objects and items and units as well as to individuals. *Prevalent* means broadly or widely spread, extensive, common, general. Its sister adjective *prevailing* means current or predominating, or generally and commonly taking place and being established. *Frequent* means repeatedly happening, occurring at short or regular intervals; therefore, generally or commonly coming to pass or met with. *Frequent* implies recurrent; *prevalent* and *prevailing*, continuous.

Every one of the druggist's CUSTOMERS eventually became a hospital PATIENT.

Customer means buyer, one who gives his buying power to a tradesman; it often implies steady and regular buying at one particular shop or concern. In colloquial use the word also pertains to characteristics of the one dealt with, as an ugly customer, a bad customer, a ready customer. *Patient* means a person under medical treatment or care—a "doctor's customer." The word is also used as adjective to denote calm, enduring, passive, uncomplaining, unruffled by untoward external stimuli or impressions or actions. A dog or other animal may be facetiously called the patient of a veterinarian. *Client* is derivatively a hearer, and it was once applied exclusively to one

who employs a lawyer—a "lawyer's customer." But it now pertains to anyone who engages the advisory services of any professional counselor, as in law not only but also in finance, in business, in human relations, and so forth. The word is loosely used, however, in the sense of customer as well as in that of patron, but you are a bank and a grocery-store customer, not client. Dependents attached to Roman patrician families were in the early days called clients. *Patron* has Latin *pater*, father, in it, and it still carries the connotation of paternal or fostering care and protection. If you are a patron of a cause—hospital, museum, movement of any sort—you are its benefactor, and probably contribute regularly to its support and take active interest in its management or welfare. You are the patron also of a promising young artist or politician or other protégé whom you help to realize his ambitions. You are not a patron of a shop or a bank or a doctor or a lawyer. (Middle English *patron* is the same word, as is *pattern*, a later mispronunciation form. Both *patron* and *pattern* hold the basic idea of excellent example, such as a father should be. Johnson defined a patron as "commonly a wretch who supports with insolence and is paid with flattery.") *Sponsor* has the idea of responsibility in it; a sponsor is one who engages or binds himself in behalf of another person or of some project or institution. In regard to church affairs a sponsor is a godfather or godmother (or both) who stands at the baptism of a child to vouch for its Christian faith and to a degree guarantees its religious upbringing. (In legal and business affairs a sponsorship is a surety, an acknowledgment of responsibility for a person or thing.) It is therefore a stronger term than any of the foregoing though frequently used interchangeably in colloquial expression. *Mentor* is a proper derivative. When Odysseus set out for Troy, he appointed one Mentor as guardian of Telemachus. Since then this word, now a common noun, has been used to signify any adviser or guide or counselor, usually elderly. Your honored dominie or college professor may properly be designated your mentor. *Promoter* is one who assists the interests of a financial or business enterprise; he may invest money in it himself and by personal propaganda lead others to do so, or he may be one who makes a business of promotion, that is, of raising money for investment in such enterprise. This latter implies not only financing but publicity work in making an undertaking favorably known and in getting support (chiefly financial) for it. *Backer* is one who backs, usually with money by way of gift or loan, a financial supporter. If he invests money in a theatrical venture, he is designated by the slang term *angel*.

This CYNICAL and ATRABILIOUS person who has lately come to live with us, is certainly no fit associate for our children.

Cynical is a direct descendant from Greek *kynikos*, doglike; the proper noun *Cynics* is the name given to that Greek school of philosophers who "sneered" distrustfully and contemptuously at human nature and its possibility for goodness; they were ostentatious in their disgust for pleasure and in their violent criticism of customs and teachings of their day. They accordingly came to be called the sneer school, the faultfinder school, the churl school, and the adjectives *cynic* and *cynical*, along with the noun *cynic*, as adopted by English thus suggest supercilious, captious, churlish disbelief

in the milk of human kindness and the basic virtue of human nature. *Atrabilious* is Latin *atra*, black, and *bilis*, bile (Greek *melas*, black, and *khole*, bile, are equivalents); the Latin terms make up the single word *atrabilious* or *atrabiliar*; the Greek, *melancholic*. It was anciently believed that a morose, moody, morbid, dyspeptic condition was caused by a change of color in the bile, from normally greenish yellow to black; thus, both *atrabilious* and *melancholic* came to denote moods that are a result of disordered digestive tracts, the one (and more serious) emphasizing particularly the idea of morbidity, the other that of sadness. It has, however, fallen considerably out of use, and *melancholic* has thus been required to do service in large measure for it. *Pessimistic* means chronically gloomy and unbelieving and distrustful in general in regard to reality, strongly inclined to believe that "all is for the worst" and that everything that is is wrong and essentially evil. It is more general and comprehensive than *cynical*, but neither of these words denotes a condition directly connected with the *atrabilious* or *melancholic* though the two indicated conditions may be related closely. *Misanthropic* is Greek *misein*, hate, and *anthropos*, man; thus, man-hating. *Misogynous* or *misogynic* is Greek *misein*, hate, and *gune*, woman; woman-hating. The one suggests a cynicism focused upon men; the other, a cynicism focused upon women. *Flouting* derivatively means playing the flute, and *flout* is cognate with *flute*. This is as it should be, for flouting means mocking, sneering as by imitation, and the flute is the one instrument by means of which the human voice may perhaps be most closely reproduced. But *flout* is by no means used exclusively with this derivative idea; it signifies scoffing, jeering, mocking, insulting, gloating. (It must not be confused with the very different word *flaunt* meaning to display boastfully and brazenly; each word is noun as well as verb.)

After she had DARNED his socks and PATCHED his trousers, she turned her attention to REFURBISHING the copper utensilry.

To *darn* (formerly *dern*) is to weave thread or yarn from and to the edges of a hole in a fabric over the hole itself until there is no longer an opening. The process of darning is sometimes called crisscrossing or cross-stitching. The latter is also the name of a fancy stitch in embroidery. *Darn* is likewise a noun meaning the place darned as well as the fill-in itself and the process of darning. To *patch* is to cover a hole or a breach or a near-break in anything (especially a fabric) with material preferably similar to the basic one, and to fasten it securely. You darn where material is really missing, and has to be worked in; you patch very often under the same conditions, but no material may be missing in what you patch, ragged edges being left to be fitted together over which a patch is secured. But both darning and patching presuppose a hole or a tear or a break to be repaired. You patch not only trousers and dresses and shoes, but lawns and walls and airplanes—anything that needs to be made whole again. You darn socks and other wearing apparel, especially such as is woven, this word always implying a somewhat lesser breach than the word *patch* implies. Patch is also used figuratively in the sense of making right or revising; you speak of patching up a misunderstanding or patching up your conscience. To *gather*, in this company,

means to draw together, as with needle and thread in drawing a piece of cloth closely into folds. To *seam* is to sew together by thread and needle or other means, either in original composition or structure, or by way of repair; it implies a longer and more continuous sewing than *patch* and *darn* and *gather* as a rule. To *stitch*, on the other hand, suggests a comparatively short passage of thread and needle through material to hold it together, as when you speak of taking a stitch in your apron or of the doctor's stitching flesh; it may, however, pertain to work longer than a single turn or two of thread or yarn, as in stitching a quilt or stitching an ornamental figure (embroidering) on a doily. To *whip* or to *whipstitch* here denotes sewing by passing the thread closely and tightly over and over two edges together, by entering the needle always from the same side; this process may also be referred to as *overcasting* or *overstitching*. *Mend* and *repair* are frequently used interchangeably; both pertain to the process of making whole again after something has caused defect, to correcting and making right and usable after defection. But *mend* suggests more of temporary readjustment; *repair*, permanent and "good-as-new" reconstruction. The one may connote haste, makeshift; the other, expert restoration. If your nylons are mended, the mending may show; if they are repaired, the interweaving is so similar to the body or basic material and pattern that one cannot tell the repair work from the original fabric. Though you speak of mending roads as well as of repairing them, the word *repair* is used in the main of larger operations than are indicated by *mend*; you repair an embankment wall, a suspension bridge, the bottom of an ocean liner; you mend a broken dish, a torn skirt, an old carpet as well as, figuratively, your health and your manners and your record. To *refurbish* means to clean, scour, polish, restore freshness and newness to; these are likewise the meaning of *furbish*, the prefix being intensive as well as meaningful—*again*—thus, to bring original finish back again. *Renovate* is more comprehensive than *refurbish*, pertaining as it does to more complete overhauling by way of repairing and rebuilding, perhaps in addition to cleansing and refinishing. But the two words are frequently used interchangeably.

Their DEBATE warmed into a DISPUTE which, in turn, descended to a vulgar ALTERCATION.

The order is climactic. *Debate*, like *argument*, is an ordered and orderly discussion, but the former consists of an array of arguments pro and con, while the latter is a presentation of one side only or of a part of one side. *Argument*, however, has come to be used loosely as a synonym of *debate* in general expression or for one point or a trend in debate. A staged contest in the discussion of a question is always called a debate, not an argument. Teams debate; individuals argue. *Debate*, thus, connotes organization not only of pro and con materials but of disputants, on a side-by-side or team-by-team arrangement. There are usually but two teams, one supporting a proposition and one opposing it. But a proposition that invites three definite points of view or challenges may from time to time come up for debate, in which case there are three teams or sides. Each team may have one champion or speaker, or more than one, and a certain amount of time is allowed to

each one for rebuttal at the end of the debate proper, after which a board of judges decides upon the winning team in accordance with logic and irrefutability of argument, delivery, and general debating ability evinced. But *debate* is used of two or more persons in relation to informal discussion. And *disputation*, or the simpler *dispute*, may likewise be applied to any expressed difference of opinion, the latter usually denoting a certain degree of bitterness. More than the other words here discussed, *disputation* and *dispute* suggest contradiction and challenge. And *debate* itself is not infrequently used with the connotation of heated argument, or of a difference of opinion that may be ominous of future bitterness (as probably in the introductory sentence). A *dispute* is a serious, usually individual, argument, a verbal conflict that verges on the abandonment of coolness and reason. An *altercation* is even less dignified than *dispute* in its connotations, meaning the hurling of words in rapid-fire contention. Argument and debate may become heated without ever losing control; dispute and altercation are likely to be hotheaded and may result in physical encounter. *Contention* may indicate temper, but more often it is characterized (or should be) by a dead earnestness that may easily be mistaken for anger. It is less likely to involve the emotions than is *dissension* which means derivatively "feeling apart." But this distinction is hardly respected today, and *contention* and *dissension* are used interchangeably, even when it may be perfectly evident that a contention may logically be but the initial element in a dissension. And in general there are few groups of words upon which usage has done more to wear down nice differentiations than with these. Even *argument* and *debate*, which should always imply coolheadedness, are carelessly used for *dispute* and *altercation* and *dissension*, and each for *squabble* (a childish and petty disagreement) and *wrangle* (a noisy back-and-forth exchange of words). Concerning the terms here discussed it may be well to remember that in the more dignified ones subject matter is the control and guide; in the less dignified ones, subject matter is lost sight of in an opposition that is personal and bitter.

The DECADENCE of the period is attributed to the DEGENERATION of morals and the DEBASEMENT of the coinage of the realm.

Decadence etymologically means a falling away from, thus implying a once high or, at least, mature and complete realization; what is decadent was probably once of great excellence. *Degeneration*, in this company, means "departing from original kind of type" and reverting to elementary form or practice; man degenerates by returning to a state of bestiality; a society or an organism degenerates when its structure becomes increasingly unable to function. *Debasement* pertains more particularly to the lowering of value, quality, purity, honor, standing, as result usually of some specific cause; you can usually put your finger directly upon the reason for debasement of either a material thing, such as precious metal, or of abstraction such as character or dignity. *Deterioration* is the general or covering term; it is the Latin comparative *deterior*, worse. Impairment of any kind, of any thing, be it slow or rapid, may be referred to in general as deterioration. *Adulteration* is making weak or impure as result of mixing baser ingredients with the

pure (or professedly pure) substance; it is applied in the main to liquids and food stuffs. *Alloy* pertains to solids, to metals as a rule; it may imply the mixture of a baser metal with a precious one in order to enhance durability or deliberately to debase and cheapen, or it may imply the mixture of two or more metals to form another composition, such as brass which is an alloy of copper and zinc (but the nectarine is not called an alloy of the peach and the plum!). Both *adulteration* and *alloy* have extended figurative uses in addition to these literal ones, as when you speak of a loyalty without alloy or of a kindness without adulteration. *Corruption* denotes a breaking through (or down) as result of rot or contamination or pollution; it suggests in its literal usage the deterioration of soundness and purity through decay or dilapidation or disintegration. But this word also has been extended in figurative usage to indicate a variety of meanings. You speak of the corruption of morals and of the corruption of high officials. *Vitiation* is Latin *vitium*, fault or vice; the word now implies the ultimate weakening or impairment of what might be good, by means of the introduction of a destructive element or characteristic; you say that a writer's effectiveness is vitiated by incorrect grammar or that a player's usefulness on a team has been vitiated by dissipation whenever he breaks training. *Perversion*, in this company, denotes the turning away from what is generally regarded natural to that which is unnatural; sexual satisfaction taken in unnatural ways—in a manner contrary to the accepted and normal—is sexual perversion; the twisting or distorting of somebody's words so that they convey a wrong (usually damaging) impression is a perversion of his meaning.

I always suspected that DECEIT is part and parcel of his make-up but in this particular DECEPTION he seems to have outdone himself.

Deceit is the tendency or proclivity or disposition to deceive; it implies studied design or purpose to deceive. *Deception* is the individual act or instance in the practice of deceit; it may be arranged and planned, or it may be accidental or unintended; it is that which deceives, whether deliberately or not, and pertains both to deceiving and being deceived. You possess deceit in your make-up; you practice or exercise deception. Iago is the personification of deceit; Portia is not, yet she practices deception. Deception may be not only quite harmless and innocent, but even engaging and delightful, as when the magician entertains by means of it. But setting the mousetrap is deception of a sort; a trick in the strategy of warfare is deception; the hospitality extended by the Macbeths to King Duncan at Inverness is deception. Deceit snares reason; deception, both reason and sense impressions for the time being. *Cunning* emphasizes the idea of skill and shrewdness and trickery, and it not infrequently suggests lack of principle in clever manipulation of means to effect a desired end; *wiliness* is its closest synonym. Its constructive meanings, such as pretty and engaging, are peculiar to the United States. *Craft*, in this company, suggests devising secretly and adroitly toward bringing deceptive practices to successful issue; it is the "subtlety of workmanship" (the favorable and constructive meaning of the word) brought to bear upon deceptive practices. *Duplicity* is protracted double-dealing or two-facedness; it is the deliberate claim or pre-

tense of believing and feeling one thing, and then speaking or acting in opposition. Hamlet practices a justifiable duplicity in arranging the performance of a play to be attended by the king and the queen, the climax of his sustained efforts to come at the truth about his father's death. *Double-dealing* is more properly used to denote a single instance or two of duplicity, rather than the habitual practice of bad faith. *Guile* is "ambushed" or insidious deceit, deceit ever on the alert to ensnare and destroy; its derivative meaning is sorcery or wiliness. *Chicane* (*chicanery*) suggests quibbling deceiving or double-dealing in ways that are particularly annoying because of their pettiness and contemptibleness; it once pertained chiefly to legal matters, but the word is now by way of becoming archaic in both special and general uses. *Simulation* in this company means feigning by way of putting on a false or deceptive appearance; *dissimulation*, hiding or withholding what one really is or what he really intends. Both are forms of duplicity. The one is positive and external, like camouflage; the other negative or internal, like concealment; the one proclaims falsity; the other harbors it.

The floral DECORATIONS were pronounced superb, and when the curtain went up on the little play the stage DÉCOR evoked a round of applause.

In this company *decoration* means adding color and design and arrangement as relief to what would otherwise be plain and monotonous and perhaps without taste; decoration thus adds to make up for what is lacking. In another (official) sense a decoration is a badge or a ribbon or a medal or a cross, or other token, bestowed upon an individual or an organization as an honor and a distinction for valor or outstanding service or other kind of merit, artistic, civic, military, and the like. *Décor* is a special term pertaining to a particular set or setting (usually interior) that in and of itself constitutes unity of impression together with good taste and faithfulness to period style. It is primarily a stage term indicating the tout ensemble of scenery and furnishing and costuming in which a play is performed, but it may pertain to any salon or reception hall or other place which has been treated decoratively as a unified whole. *Ornament* suggests that which is used to enhance a beauty already (presumably) present; it thus differs from *decoration* in that it is accessory to beauty while decoration would disguise that which is not beautiful. But by this very token decoration may assist beauty; ornament may ignore it. Decoration never parades as beauty per se; ornament would always try to do so. Decoration may be used profusely to conceal or disguise a poor attempt at beauty; ornament may be used too profusely in an attempt to add to beauty something that it does not need. Highly ornamental construction may hide worth-while construction itself. Highly decorated construction may confess to innate ugliness. Ornament construction; do not construct ornament. Decorate a background; do not background decoration. *Adornment* pertains to that which brings out the truly aesthetic quality or beauty, which heightens effects, which adds a beauty. The word is now less used of the concrete than of the abstract. Exquisite manners, never failing courtesy, charm are adornments;

jewels are ornaments; furbelows are decoration. *Embellishment* suggests the modifying or embroidering of a thing for the sake of emphasizing the inherent beauty of it. Ornament for the sake of bringing out a contrast, graceful exaggeration for the sake of emphasizing a point, fanciful inventiveness added to a story for the sake of impressing, are all types of embellishment. The word implies the subjective—he embellishes who achieves the effective and even the beautiful by means of device. He who directs a play is responsible for the embellishments of the ultimate show, for the décor, for the ornaments worn by actors, for the decorations of the house at the opening performance.

The enemy is DEFEATED but not CONQUERED.

Defeat connotes temporary and, usually, partial; *conquer*, relatively lasting and complete. There is no finality implied in the former; in the latter there is implied such mastery as to render victory absolute and final. *Vanquish* is stronger than *conquer*, and refers usually to the enemy, whereas *conquer* more generally refers to enemy territory and possession. You conquer a field or an army and vanquish an enemy or adversary. A people is *subdued* when it submits and lays down its arms; it is *subjugated* when it is brought "under the yoke," that is, when it is kept under rigid control by the enemy. *Reduced*, in military parlance, means that an army has suffered casualties in great number or has in large part surrendered. *Checkmate* is Arabic *al-shah mat*, "the king is dead." It is now a term in chess, but on the battlefield it means getting an enemy into a position from which he cannot escape, and thus his utter defeat in some particular battle. *Surmount* implies the overcoming of particular obstacles and stratagems and perpetrated opposition. *To put to rout*, or *to rout*, is so to break or disorganize an army that it becomes nothing but a mob and a rabble.

Not only were all four tires DEFLATED, the jalopy itself had COLLAPSED.

Deflate—"to blow from"—means to cause to become smaller or to shrink as result of removing contents, such, as a rule, as gas or air; figuratively, "to take the wind out of one's sails," that is, to disillusionize or undermine self-confidence and conceit. That which is deflated may *collapse*, as in the case of a balloon or a tire; anything that goes to pieces or caves in or "falls together" may be said to collapse; figuratively the word means break in health or fail in an attempt of some kind. But in a favorable sense *collapse* may carry the idea of compactness; an umbrella collapses to advantage, and collapsibility of cabinets and crates is distinctly important in certain connections. *To empty* is to remove contents of, to pour contents out of or to transfer contents, or to discharge, as when you speak of the waters of a river as emptying into an ocean. *To exhaust* is stronger than to empty; it means to draw or let out wholly and completely, to drain to the last drop or particle. The noun *deflation* in the economic sense means a reduction of the currency of a country so that purchasing power is reduced as result of a corresponding reduction in the overall volume of money or other medium of exchange. The word may pertain specifically to a reduction in a seriously inflated currency. *Curtail* means to shorten or to

reduce or diminish by "cutting off the end"; it suggests leaving in an incomplete condition, and has the meaning of *interrupt* in much usage. "Cur-tail," said Johnson, "was anciently written *curtal*, which is perhaps more proper; but dogs that had their tails cut, being called curtal dogs, the word was vulgarly conceived to mean originally to cut the tail, and was in time written according to that notion." The first syllable of Old French *cortald* is really *court*, short (Latin *curtus*), and this root was popularly assimilated with tail; that is, short tail. A curtal horse is one with a shortened or cut tail. Johnson associated the idea with *dog* in view of the first syllable of the word; thus, a cut-tailed dog became a curtal dog. But *cur* is now less popularly derived from or closely related to Swedish *curra*, grumble, growl, murmur, and is used contemptuously of dog and sometimes even of man.

His DEFT handling of the parts of the machine misled us to believe that he was an EXPERT operator.

Daft and *deft* were once the same word. Anglo-Saxon *daeft* or *daftie* or *defte* is a two-way word meaning fit and gentle as well as meek and stupid. A meek person may easily be mistaken for a stupid one; and a meek person, again, contrary to impression given, may be surprisingly fit and clever. The contradictory elements in the word required divorce on the basis of the diphthong *ae*. *Daft* has degenerated to convey the meaning of reckless, wild, crazy, irresponsible; *deft* has risen in the world to denote skillful, dexterous, handy, clever, apt; sureness, neatness, certain quickness and offhandedness in manipulation. He of the introductory sentence handled the parts easily, precisely, lightly, without any hesitation or delay or dropping or misplacing of them. The meaning of *deft* is derived through the preciosity of connotation that often makes words look in two ways (cf. *the village innocent for the village idiot*). *Expert* implies not only knowledge gained through intensive study, but specialistic mastery through training and practice. It is easily conceivable that one may be *deft* in handling automobile parts and in making their adjustments, and yet by no means be an expert mechanic. *Adept* carries the idea of native or instinctive turn which may through application and practice develop into expertness. A child who is *adept* at anything may by this token give some inkling of what his life work should be. But *adept* also conveys the idea of attainment to the innermost secrets and finest skills of an art, a meaning that resides in the very derivation of the word as a noun, and still applies in its sense of one who is a disciple in a school of thought. *Skillful* means ready and alert as well as knowing and able; a skillful workman is less than an expert and more than an adept under the first definition above. He is possessed of knowledge and ability, and he has the power of adaptation that may easily enable him to become an expert. A skilled workman, on the other hand, is one who is probably limited to some particular trade or to some department or operation in a trade and who does his work deftly and thoroughly as routine rather than with distinction or evidence of imagination. *Adroit* means skillful in meeting some particular circumstance or contingency; if a machine part breaks in the midst of an important operation, the *adroit* workman will know exactly what

temporary adjustment may be made to carry through. But the word applies more frequently to situations or emergencies calling for tact and finesse, and is thus more abstract in application than some of the other terms here discussed. *Deft* and *skillful* make one think of the hands; *adept* and *adroit*, of the mind quite as much; *expert* applies more widely and generally to both and is used far too loosely in the sense of clever or proficient. *Dextrous* (*dexterous*) is close to *deft*; it means clever, neat handed, "right-handedness," readiness in using hands and body, and, by extension, mental suppleness. Like *expert* it is widely used figuratively as well as literally. What you are dextrous in doing probably comes natural to you to a large degree, but dexterity in any activity may also be acquired. *Dexter* is Latin for right, that is, on the right-hand side. Greek is *dexios*, Gothic *taihswa*, Sanskrit *daksha*, and it is interesting to note that as the word moves backwards to ultimate origins it retains not only the idea of positional right but also that of ability and skill and strength. This is as it should be, since most human beings are right-handed, and the right hand and arm are usually better developed than the left. The word harks back to the welding of weapons in the cause of right, and it may not be without significant overtones in political parlance today.

I would not DEIGN to accept your invitation or Demean myself by attending the function in your company.

To *deign* is to think fit or worthy, and it implies pride and dignity or self-respect on the part of him who uses the term as in this sentence. As a rule it occurs in negative expressions, as here, and is very often used in the sense of stoop, especially in colloquial usage. But to *stoop*, in this company, suggests the lowering of moral principle or standard, and is more often, therefore, an unfavorable term. Literally to stoop denotes bending downward and forward in order, for example, to enter a low construction; thus, by figurative extension it comes to indicate lowering or degrading one's conduct or policies. You *deign* no reply to attack well-known to be unfounded; you do not stoop to offer a bribe to silence attack. *Demean* pertains particularly to behavior, and is customarily used reflexively, as in the introductory sentence; and, as here also, it most often bears reference to social behavior and its effects, as when you speak of royalty's demeaning itself bymorganatic marriage or of someone's demeaning himself by joining a club notorious for its racial and religious bias. *Truckle* suggests inferiorizing oneself to such a degree as to wipe out all personality and individuality, so that one becomes absolutely the tool of someone or of something. The word is a diminutive of *truck*, wheel; hence, low or little wheel, one capable of being pushed under, like a trundle or truckle bed. But this term pertains principally to fixed or habituated action; though one may, of course, truckle on occasion temporarily, even this is likely to reveal a truckling nature or an inclination to subordinate oneself to another, to submit naturally and as a matter of course. You speak of those who always truckle to authority or who are always ready to truckle to those richer than themselves. *Condescend*, in this company, suggests "high horse" to begin with, and descending from it temporarily to treat with lesser lights or those of comparatively no impor-

tance. But the word may also suggest pretense of high station in such manner as to belittle and for the sake of belittling. You speak of a king who condescends to walk among his people, and also of the actress who signs your autograph book with an air of condescension, that is, with a patronizing air. To *abase* is to *humble*, and the two terms are frequently used interchangeably, especially when either is reflexive, as *abase oneself*, *humble oneself*. The former implies lowering to the degree of abjectness or servility, temporarily or permanently. The latter is, if anything, less emphatic, signifying a sense of self-unworthiness or depreciation that may approach subserviency and servility. The one more frequently applies to the objective, as to *abase one's* condition or estate or prestige; the other, to the subjective, as to *humble one's* pride or self-respect or dignity. But in this company, as above indicated, they are for the most part interchangeable terms.

The food was DELICIOUS, the music DELIGHTFUL, and the company CONGENIAL.

Basically, *delicious* means allure; it is now used to denote that which is exquisite and delicate and gratifying, especially to the senses of taste and smell. *Delightful* applies, not to the so-called grosser senses of taste and smell, but to hearing and sound and touch, chiefly the first two. And *delightful* may connote emotional reaction as of anything that yields extreme satisfaction and gratification to mind and heart and soul. *Congenial* means of a kind with; in regard to persons, it is used of those who have similar disposition and temperament, and consequently similar likes and dislikes; in regard to conditions and circumstances, it implies agreeableness through adaptation. *Delicious* may be used in an extended figurative sense, as a delicious morsel of gossip and a delicious tidbit of humor but such usage may be frowned upon. *Delightful* is sometimes used in the sense of congenial, as delightful companionship and delightful surroundings; it is the most general of the three words. *Luscious*, like *delicious*, applies primarily to smell and taste but it connotes sweetness and special richness; and like *delicious* it is also used in almost a slang sense to form facetious epithets, as luscious loot, luscious blond. There have been many guesses as to the source of *luscious* which was itself once a slang word. One is that it is based upon *delicious*, its first three letters being taken from *lusty* or *lush*. Another traces it to Latin *laxus*, lax; another to Anglo-Saxon *lust*, pleasure. Johnson thought it a derivative of *delicious* or a corruption of *luxury*. *Lush* is held by some to be a back formation, and it was also once locally regarded to be the first syllable of *Lushington*, a place name as well as the surname of a famous British brewer. Again, it may be old Shelta *lush* meaning eat and drink. Both *lish* and *delish* are slang clips of *delicious*. That is *savory* which is tasty and appetizing; it connotes distinctive flavoring and is confined almost exclusively to cookery, though its negative form *unsavory* is widely used figuratively of anything offensive, disagreeable, unclean. *Agreeable* is a "tame" word; it pertains to that which is pleasant in a mild and moderate and reasonable way. It is stronger than *acceptable*, which means worthy of welcome, but not so strong as *grateful*, which means sufficiently acceptable to merit something warmer than welcome. *Thankful* is the Anglo-Saxon

equivalent of Latin *grateful*; it is used of simpler relationships, those especially that seem to contain elements of the providential.

The DELIRIUM is now more and more frequent and it is feared that MADNESS may ensue.

Derivatively *delirium* is "to get out of the furrow"; taken literally this denotes but a temporary error—a jumping out of the furrow—in plowing. The idea of temporariness is still retained in the word, for it means temporary mental disturbance, usually, however, accompanying a basic disease. Anglo-Saxon *madness* and Latin *insanity* are almost exact synonyms, the former in most usage somewhat the milder though the more specific of the two. *Insanity* connotes mental and nervous irresponsibility and irrationality; *madness* carries these to the extreme of rash acts and ravings. Both words, especially *madness*, are loosely used colloquially to denote any departure from what is called normal thought and behavior. *Abnormality* is a milder generic equivalent meaning deviating from normal in one or more of many ways. *Mania* (Greek for madness) connotes more or less permanence of mental instability, often uncontrollable mental and emotional reactions. It is often a terminal combining form especially in such Greek-English terms as the following: *agromania* (*agros*, land), persistent irrational craving for the country; *bibliomania* (*biblion*, book), book enthusiasm or obsession; *cratomania* (Greek *kratos*, power), power drunkenness; *dipsomania* (Greek *dipsa*, thirst), craving for drink, alcoholism; *kleptomania* (Greek *klepto*, steal), irresistible prompting to steal; *megalomania* (Greek, *megas*, expansive), eagerness for fame; *monomania* (Greek *monos*, one or single), obsession of a single idea, "single-track" craze; *mythomania* (Greek *mythos*, word, legend), obsession to falsification; *nostomania* (Greek *nostos*, return home), uncontrollable eagerness for home; *nymphomania* (Greek *nymphē*, bride, nymph), ungovernable sexual desire in women; *plutomania* (Greek *ploutos*, wealth), madness for wealth; *pyromania* (Greek *pyr*, fire), irresistible desire to set fires; *toxicomania* (Greek *toxikon*, poison), morbid desire to administer poisons. *Lunacy* was also formerly used to denote temporary or intermittent insanity, for the reason that the periods of attack were supposedly influenced by the moon (Latin *luna*); it always connoted—and still does though decreasingly used—silly or foolish manifestations of disordered mind and emotion, rather than dangerous or desperate ones, such as *madness* indicates. *Dementia* implies any sort of mental deterioration or stuporous madness, especially such as attends old age (the old verb *dement* means to destroy mentality or make insane); but the term is also used technically by psychiatrists, and *dementia praecox* (*praecox*) applies to a form of mental disturbance that sometimes develops in late adolescence (Latin *praecox* means premature). *Schizophrenia* is sometimes used synonymously with *dementia praecox*, but it is a more inclusive term signifying not only conflicting emotional disturbances but the ultimate disintegration of the human make-up and personality. One of the most common forms of hallucination is *delirium tremens*—literally, getting out of the furrow as result of trembling, mental aberration characterized by violent shakings and by delusions, caused as a rule by excess in alcohol. *Frenzy* means extreme and acute mania; it sug-

gests wild and excited outbreaks. *Craziness* is a broad generic term covering all of the above loosely, and having colloquial connotations that run the gamut in meaning from that of violent insanity to that of merest frivolity and whimsicality. *Derangement* is likewise a general term that, prefaced by *mental* or *emotional*, or both, constitutes euphemistic coverage for these terms.

He works constantly under the DELUSION that his childish ILLUSIONS of fabulous wealth will soon be realized.

Delusion carries the idea of deception, either of self or as imposed by others; it connotes being misled and cheated and beguiled, and may imply unreality or wrong impressions in regard to material things. But if *delusion* is mistaken belief or feeling or conviction, *illusion* is the mistaking fanciful and imaginative ideas and things for reality, and acting accordingly. This latter is common to childhood and youth, and to those who "never grow up." Sense perception is involved in illusion; mental warp or deviation and even disease in delusion. Illusion is hope and fancy and desire made perceptibly real, as, witness, optical illusion which prompts one to say "I could have sworn there was no rabbit in my hat!" Delusion is belief and thought and conviction so strongly held that they become self-deceptive, and may eventually make a person insane—"subject to delusions." *Hallucination* is a Latin word meaning to wander in mind, but it places emphasis upon visions or objects or "sights" that are really nonexistent; it invents perceptions whereas *aberration* denotes merely misperceiving as result of rambling or difficulty or eccentricity of perception. It is customary to refer to delirium tremens as the best illustration of hallucinations—the seeing of objects, that is, and the sensing of experiences that do not exist and have not existed. Hallucination is delusion that emphasizes the utter falsity and unreality of seeming.

On hearing the proposition he at first DEMURRED; then, later, he OBJECTED strenuously to its being adopted by the meeting.

Demur and *falter* were formerly synonymous. But the former now implies a temporary staying or stopping as if to make exception until further study can be made, whereas *falter* implies mere vacillation or wavering as result of general indeterminateness. *Demur* connotes temporary opposition; *falter*, only inability to decide. (*Falter* is used in a somewhat different sense in reference to a defect in speech.) *Demur* has in it derivatively the idea of delay; *falter*, that of encumbrance. To *demur* is to pause or tarry or hesitate in the face of whatever appears tasteless or tactless or ill advised. It connotes intellectual reaction more than emotional. He who *demurs* may "stall for time," may fear to agree or make a decision because he foresees a problematical outcome, or is disturbed by certain procedures, or desires to ponder certain features. It may well be that he who *demurs* hesitates diplomatically. *Object* derivatively means to throw against; it connotes a firmer and more stubborn opposition than *demur* and is equivalent, as a rule, to disapprove or dissent or oppose with both judgment and feeling. *Vacillate* implies weak back-and-forth change of mind in regard to feelings or mental concepts or judg-

ments. It means sheer inability to choose, whereas *waver* indicates decision and then abandonment of decision, and so forth. He who vacillates will probably reach one conclusion or another; he who wavers may never decide anything. *Scruple* means to have some (slight) doubts about, to hesitate because of the still small voice within. To scruple is to listen to conscience, and is thus subjective; to demur is to listen to reason, your own and other, and is thus both subjective and objective. What you *oppose* you object to more or less inactively; the word implies some adverse circumstance or condition to begin with that spurs opposition. And what you *resist* you are likely to take active, concrete steps to put a stop to. You object to taking a dangerous road; you resist an attack made upon you as you drive along this road; you oppose any suggestion to let your attacker off easily. *Hesitate* is a Latin term meaning to stick fast; it connotes indecision or reluctance or uncertainty of determination, and pertains to a mental state, as a rule, whereas *falter* and *vacillate* are more likely to be allied with the emotions. *Waver* involves both. You hesitate in speech when your thought does not readily and easily feed your speech powers; you falter in speech when you are required to speak under new and, perhaps, unexpected conditions; you *stammer* when you are not quite confident of the pronunciation of a word or when the sequence of words constitutes a tongue twister; you *stutter* as result of some speech impediment or congenital defect in vocal articulation. *Falter* and *stutter* are respectively *hesitate* and *stammer* to a higher degree as far as speech is concerned.

I DENOUNCE your vicious action and CURSE the motive that prompted it.

What you *denounce* you place censure upon or stigmatize or brand as infamous, usually with heat and vehemence, often publicly or officially. What you *curse* you threaten or swear at or harass or afflict or call upon supernatural powers to destroy. What you *blaspheme* you intentionally affront or insult or outrage; the word applies particularly to profanation of sacred emblems. What you *profane* you violate irreverently; *profane* is more comprehensive than blasphemy, covering all that evinces irreverence to holy persons and things. It is, loosely, to *blaspheme* what *swear* is to *curse*. What you swear at or about you curse, but *curse* still contains something of the idea of threatening through God or supernatural power, whereas *swear* implies loose and general use of abusive terms. To *imprecate* is "to pray against," that is, to invoke the powers of evil upon and to assert the visitation of evil upon its object. (This compound is the Latin equivalent of Anglo-Saxon *curse*.) To *execrate* is to express absolute detestation and hatred, with or without profanity; the word is mostly personal. To *anathematize* is "to curse officially"; that is, to curse or ban or denounce by ecclesiastical authority, and usually, as result, to excommunicate. But this word has lost considerably in force during the passing of the years, and is now used chiefly as a synonym of *imprecate* when used at all. Its simpler and more popular Anglo-Saxon synonym *ban* has supplanted it in large measure in both official and general usage. *Ban* derivatively means to summon as result of proclamation or publishing; this meaning still adheres as well as the simpler and more popular one of stop or close or forbid. The

old plural spelling of the noun—*banns*—is still frequently used in those churches in which proposed marriages—marriage bans—are announced.

Your DEPORTMENT is in general excellent but your MANNERS, I regret to say, leave much to be desired.

Deportment pertains to the observance of codes of conduct, to the conventions of social behavior, to compliance with the civilities or amenities of social life. *Manner* (more commonly used in the plural) pertains to mode or attitude in evincing such compliance, to customary or characteristic method of meeting the conventions. The plural form applies to collective compliance; the singular form, to response in a given single case. The youngster who yelled to an elderly fop entering a crowded subway car, "Here, old man, have my seat!" could be marked A in deportment, but not in manner; for the elderly gentleman, overdressed as he may have been, did not at all think of himself as an old man and probably did not care to have others think of him as such. *Politeness* may apply to breeding, and presuppose culture and refinement and some degree of education; it may connote a shrewdly adopted veneer difficult to detect. The really polite person, it is sometimes said, cannot help being polite (the word is Latin *polire* polish), for he was to the *manor born*. But he who is to a *manner born* may improve that manner, if it will bear improvement, and may attain to all-round desirable deportment. *Carriage* has reference to the merely physical, to the management and control of one's body in whatever situation. *Bearing* is somewhat more significant, implying as it does something beyond the "manipulation of parts" and suggesting a certain elusiveness of quality. You say of someone that his carriage is erect and his bearing is distinguished, that his carriage is slovenly but his bearing is aggressive or provocative. *Air* may be almost synonymous, but it pertains more specifically to facial expression or look or semblance—or to the tout ensemble of impression conveyed; you say that a person has an air of mystery about him. In the plural—*airs*—the word means artificiality or affectation or mannerism. *Mannerism* itself means an exaggerated emphasis upon some phase or trick of style, excessive observance of some particular manner. *Demeanor* is not related to *demean* (*de* plus *mean*) synonym of *debase* (*de* plus *base*); it is rather Latin *de*, from, and *minare*, drive, and originally had in it the idea of driving cattle, a pursuit that implies severe and threatening attitude. There was from this Latin source an old verb *demean* meaning to conduct or manage, or to behave or conduct oneself; and *demeanor* now means manners as manifested through personal bodily manifestation, perhaps as result of feeling, perhaps as result of merely automatic reaction to stimulus. "Demeanor gives the man away; manner hides what he would say." The old word *mien*, air or aspect, is the second syllable of this *demean* brought under French influence, *mine* or *min* meaning beak and, thence, expression. *Conduct* is a general term applying to the over-all showing of our actions and reactions, especially in regard to our aesthetic, moral, and social qualities. *Behavior* (*be* plus *have*) is more or less specific to generic *conduct*; it pertains to "visible conduct," to our actions and reactions as social beings in the presence of others, whereas *conduct* is a constant manifestation, whether we are

alone or accompanied. Like *manners*, *behavior* is commonly used with modification, as *good manners* and *bad behavior*, the words themselves connoting merely abstract mode or quality. *Behavior* has come increasingly to be used of youth, children in particular. *Behaviorism* is not an abstract form of *behavior* but, rather, a technical psychological term, the name of the theory that behavior derives primarily not from subjective qualities but from objective stimuli—not from within outward but as reaction to externalities as these affect an individual.

After he DEPOSITED the money in the drawer, he PLACED the key in a little silver box.

Deposit here implies putting away carefully for safety, to keep for someone, or to have available for use as and when wanted. The word also means to allow to accumulate or fall gradually or imperceptibly, as when you speak of granules that are deposited in the bottom of a bottle or of sand or sediment deposited in a river bed. *Place* connotes the idea of carefulness and exactness; you place your new watch bracelet in its case, a carefully prepared dish in the oven to bake, the baby on the seat of the car. *Lean* means inclined slightly from vertical for the sake of support, standing diagonally, as from floor to wall; you lean your gun against a tree, your framed painting against a chair. *Stand* and *set* imply vertical or upright position, as well as a quality in an object that makes such position independently possible. *Set* pertains to breadth and weight and squatness to a greater extent than *stand*, though in relation to many objects the two words are used interchangeably. You stand the statue in the corner, set the dishes on the table, stand or set the milk bottles outside the door. *Lay* suggests flat or level or horizontal position; you lay your coat on the bed, the kitten on the cushion, the spread over the bed. *Put* in this company is generic, meaning to bring to position in any way; it formerly meant force or thrust but it is now loosely synonymous with all the foregoing, most commonly, perhaps, with *place*. It connotes a more automatic and unconscious placement than the other terms which have in them, however slight, some connotation of deliberateness. You put your hands in your pocket, put a cigarette between your lips, put the car in the garage (if this is easy to do; if it is not—if the doorway is narrow and the parking space difficult to negotiate otherwise—you *place* the car in the garage). *Put* has many broader connotations as well, one of the most important pertaining to condition or relationship, as when you put someone's mind at ease or put into effect or put somebody out (disappoint somebody) or put on airs or put back. The derivative meaning of the word is still retained in certain sports, as putting the shot and the putting green.

His DEPRAVITY is shocking; his DELINQUENCY, pitiful; his TRANSGRESSION, natural.

Depravity denotes settled or established deterioration, innate tendency to corruptness, blunted moral sense; it is a state or condition that manifests itself habitually in acts of sin or immorality. *Delinquency* is failure or omission to do what is right and expected, and it may thus become violation of

moral or civil law, or both. *Transgression* is "overstepping" or violating the behests of law and duty, a trespassing against the rights of society. The last word implies an act; the other two words imply a condition that may induce to acts. Reckless driving is a transgression; truancy is delinquency; habitual drunkenness is depravity. *Sin* is the covering generic term, connoting both a state and an act; as the one it is almost synonymous with *depravity*, *delinquency*, *badness*, and as the other with *transgression*, *crime*, *immorality*. *Crime* means gross violation of civil law either by act or by omission, such as treason, murder, rape, arson, robbery, hit-and-run driving, or similarly positive outrage against society. *Felony* is the name given to such crimes as these, used to denote greater enormity than is designated by *misdemeanor* which is generally applied to offenses that are minor by comparison and punishable by fine or brief local confinement. The distinction between these two terms has become increasingly variable and arbitrary, most dictionaries begging the question somewhat by defining *felony* as a crime greater than a misdemeanor, and *misdemeanor* as a crime less than a felony. *Immorality* is used chiefly of the moral code based upon religious tenet; to do what this forbids is to commit immorality. But inasmuch as most civil statutes are based upon the moral codes, *immorality* is correctly applied in general to any sort of violation. However, by no means all transgression and immorality are to be regarded as crime though they may belong under the heading of *sin* in its broadest interpretations. You cannot be sued or sent to jail for robbing your little brother's bank or for telling your employer that you must attend your grandmother's funeral when you wish to attend the ball game. These may be classified as immorality, the first may involve transgression, and both are sins, but neither may be correctly called a felony or even a misdemeanor.

White tie and tails are DE RIGEUR at all those diplomatic functions, and the use of French is COMME IL FAUT as conversational meeting ground.

These French terms are not synonymous but they are frequently confused in usage. As a matter of fact it is never the best practice to use foreign terms if there are English equivalents that may just as well be substituted. And there always are, in spite of those poseurs who insist upon telling you "O zat iss not pozzibeel to zay in Inklisch." *De rigueur* means required or necessary or imperative, in compliance with the best form; *imperative* may correctly be substituted for it in the introductory sentence. *Comme il faut* literally means as it should be; thus, correct in etiquette, well bred, polite, in good taste—good form as compared with required form (*de rigueur*). It is hoped, of course that required form is always good form, but it may conceivably sometimes not be. White tie and tails may be required form; soiled white tie and unpressed coat and trousers are not good form. Both *de rigueur* and *imperative* imply command or directive from without—according to order or the dictation of convention and tradition. *Comme il faut*, like *decorous* which may be substituted for it above, implies inner prompting—knowing what to do by instinct and breeding and education. Sometimes, however, the latter term may suggest not only knowing what the proprieties

are and living up to them but a too conscious effort to comply with conventional standards. It would not be *comme il faut* or decorous, for example, for one to attempt to converse in French at a diplomatic function unless he were sure he could do so correctly and graciously and easily. (*Imperative* is not to be confused with *imperious* which means arrogant and overbearing, domineeringly imperative; or with *imperial*, which means regal, grand, magnificent, in an exalted and majestic manner.) That is *seemly* which, in addition to being decorous, makes a direct appeal objectively to the senses; if your French is ungrammatical and unidiomatic, it is not seemly for you to attempt to use it in public, and if it is impossible for you to appear in the proper dress at an official function it is unseemly for you to attend or to attend in dress that is conspicuously out of keeping. That is *right* in this company, which is suited to occasion or circumstance, which is correct and regular and in strict accordance with practice. That is *proper* which in and of itself measures up to established codes and standards. When you say that something is right and proper, you mean that it is correct first and foremost because it intrinsically belongs, that it has nothing about it which is wrong and is naturally as well as rationally perfectly adjusted. When you say that someone is *felicitous* in his use of language or in his handling of a situation, you mean that he is graceful and apt and happy, markedly at ease in what he says and does, and never at a loss in making adjustment quick and opportune to surroundings.

Neither the DERIVATION of the term itself nor the PROVENANCE of the antique on which it had been so studiously carved, is known with any degree of certainty.

Derivation is now a much more general word than *provenance* (*provenience* is an alternative). The former pertains to the process of transmitting from a source, and is used particularly of the development of a word from its original and basic elements; it denotes both the fact and the process of such transmission, in mathematics as well as in philology. You speak of the derivation of one mathematical or physical function from another, or of the derivation of a problematical solution from given figures or constituents. The word is Latin *de*, from, and *rivus*, stream or river; thus, gathering from a flowing source. But you correctly speak of the derivation of a race, of a plant, of a metal, and so forth, meaning origin and evolution. *Provenance* is by way of falling out of use; it means a "coming forth or out of," and, while it is frequently used in scholarship in the special senses above discussed in regard to *derivation*, it pertains more particularly to archaeology and anthropology and antiquities, and to the place and the circumstance of source. You speak of the derivation of the word *philology*, of the provenance or provenience of a rare tapestry. *Initiation* in this company implies a first effort or action without at all suggesting remoteness or evolution or involved history; in most usage today it pertains to the rites and ceremonies connected with taking a person into an organization, such as a college fraternity or a lodge. But you may correctly speak of the initiation of a new policy or of the initiation of a new employee into a specialized type of work, in both of which the word is a close equivalent of *introduction*, and denotes

beginning more by way of transference or readjustment than by way of seeking source or running down origin. The word is used chiefly of persons and plans and policies and exercises, and the like, not of things; you do not speak of the initiation of up-to-date equipment or labor-saving devices. *Inauguration* suggests the formality and ceremony of official induction, and is correctly used of important, probably public, events; he who is inaugurated is invested with office; that which is inaugurated is opened or introduced with celebration. You speak of the inauguration of a new president or the inauguration of the sesquicentennial anniversary of a company or a community, the idea of general public ceremonial being implied. You say that Edison's invention of the incandescent electric light inaugurated a new era, that the initiation of conferences between two countries promises to negative war threats between them, in the former indicating open and far-reaching influence, in the latter the beginning of quiet step-by-step procedures. But in both the simpler *begin* or *commence* is usually preferable, *initiate* and *inaugurate* too often being affected when the simpler words are better. *Induction* and *installation*, in this company, pertain primarily to the formal introduction of a new incumbent into his office, the former being used chiefly of the clergy and of educational officials; you speak of the induction of a new minister in your church, of the new provost of a university, of a new president of a board of governors of some institution. *Installation* is somewhat broader in application, and it may apply to things as well as to persons; you correctly speak of the installation of a new diocesan bishop as well as of the installation of new machinery or of new furniture. Derivatively *induction* means leading into; *installation*, giving a place or seat or stall to. *Investiture* is correctly used when special robes and insignia of office are bestowed, symbolizing the functions and powers involved; this is the most special of the last four words, *inauguration* being the most comprehensive and having the greatest publicity quality, and *induction* and *installation* being the most frequently interchangeable.

He DESCRIBED the man's appearance, EXPLAINED his behavior at the time of the unfortunate occurrence, and DEFINED his philosophy of life.

You cannot, as a rule, *explain* a person's appearance, any more than you can *describe* his philosophy or his opinions. *Describe* is to picture, and this is what appearance calls for. *Explain* is to make understandable and plain—"to level out." *Define* is to limit exactly or precisely; it is a method of rejection and selection, of inclusion and exclusion, until the meaning or definition is stripped to essentials short of inadequacy. *Explain* connotes general treatment; *define*, special. *Expound* (the noun is *exposition*) implies elaborate and formal explaining, sometimes in a dogmatic or opinionated way. *Elucidate* has Latin *lux* in it; that is, to bring out into the light by clear exposition chiefly, but also perhaps by clear description and definition. *Interpret* means to give meaning, usually of another language, not only literally but idiomatically and sympathetically. A man's philosophy may be interpreted as well as defined; the latter would be a short and succinct statement of it, and the former a step by step "translation" of it in everyday

terminology. You interpret a dream or a riddle, or a passage in Gertrude Stein (if you can). You define a theory or a philosophy in as few words as possible commensurate with accuracy and adequacy, without further explaining or elucidating or even expounding.

The man has been condemned not only as a DESERTER but as a TRAITOR.

A *deserter* may be merely one who "joins from or out of" former relationship, but in most usage the word denotes one who forsakes family or friends, party or duty, service or alliance, and so forth. It is frequently used of a soldier or sailor. A *traitor* is one who deliberately violates or betrays a trust by base and treacherous speech and action. He knows what he is doing; a deserter usually does also but it is possible that he may be innocent of any wrong intentions, especially as far as treachery to others is concerned, and is thinking only of himself. A *turncoat* is one who deserts one following for another, who figuratively turns his mind and heart over, as he would turn his coat, to some belief or group or alliance other than the one he has been allied with. Such action was once indicated by the actual wearing of a coat turned inside out. An *apostate* is one who, according to the derivative meaning of the word, deserts faith or party or principle; it is the Greek equivalent (*apo*, from, and *histemi*, stand) of Latin *desert*, and is now used in a general sense to pertain to any deserter or traitor or turncoat. In the early centuries an apostate from Christianity was called a *renegade*. A *renegade* today, however is primarily one who "runs away" from promises and obligations, who "reneges" on fulfillments though perfectly able to make them. A *heretic* is one who "chooses on his own," and thus refuses to follow; one who holds out against orthodox opinion in any field, especially the religious, thus usually deserting one belief and allying himself with an opposing one. A *dissenter* is one who disagrees and who makes his disagreement or disapproval known, technically (sometimes as a proper noun) a Protestant who refuses to accept the doctrines of an established governmental church or to comply with them. A *nonconformist* is a dissenter, but this word specifically pertains to the Protestant clergy that refuses to conform to the prayer book and other ritual prescribed by law in the Church of England. It too is a proper noun when used with particular reference to religious separation groups. But in general application these two words are, of course, common nouns and pertain to anyone who fails to observe the conventions in any field of activity. A *pervert* is one who turns from a so-called and so-considered proper course, especially in religion (in this meaning it is really the antonym of *convert* though little used as such). In sex psychology a homosexual is frequently referred to as a pervert.

He was DESTINED, it seemed, to follow in the footsteps of his paternal ancestry, and so, at the APPOINTED time, he "hung up his shingle" and resigned himself to living out his ALLOTTED days as a "pill dispenser."

Destine implies that which is fixed or decreed or predetermined, still in many uses as if by some unseen power. People, places, times are destined

with rigidity of limitation, but the word is used colloquially and casually in the sense of *bound*, as when you speak of a train destined for San Francisco or of a ship destined for the Far East, and it invariably connotes end more emphatically than process. *Appointed*, in this company, pertains to definiteness of designation, again as to people, places, times. You arrive at an appointed hour at an appointed place to meet a man just appointed to some position. *Assign* applies in the same way but with somewhat more authority and arbitrariness. You do not say that someone arrived at the assigned hour, but at the appointed hour; you say that your boy has been assigned an hour in which to do a certain piece of work, just as you say that your club has been assigned a place in the procession, that a teacher assigns a lesson, and that you have been assigned the part of Portia in the school production of *The Merchant of Venice*. *Allot* once denoted distribution on the basis of drawing lots but this meaning has now almost entirely disappeared; the word, however, is preferably used of that which may be thought of as measured or counted as separate and distinct from anything else. An allotted space is by the very nature of the word *allotted* a cut-off, unified, independent space; an allotted portion is likewise a distinctly marked portion; lots in a new real-estate development are clearly allotted so many to a proposed block in definite sizes. You do not allot persons to things, but things to persons; you allot so many minutes or hours to the performance of an operation, as on a factory assembly line; man's span of life has been allotted four score years and ten. *Distribute* may imply the same arbitrariness of *allot* and *assign*, but it may, on the other hand, mean merely dealing out to others loosely as well as spreading and classifying. You distribute leaflets, fertilizer, benefits, knowledge, a term in logic, all forms of goods or merchandise; but you do not distribute persons except as this may indirectly occur through the distribution of tickets or assignment of places or positions. *Apportion*, on the other hand, means to distribute by rule or other guide that assures fairness and justice; it is to distribute or assign or allot systematically. You say that money is apportioned according to the terms of a will, that furnishings are distributed according to preferences of the heirs, that a decedent's real estate was allotted in equal parcels among them. Executors to a will apportion an estate the contents of which are shared by the heirs. You cannot *share* another's property but you may apportion it under authority. You may share what you actually own, either through your own action or through properly constituted agency.

Fire had finally DESTROYED all that remained of the RUINED old homestead.

Destroy is generic; it is used generally to signify bringing to an end or canceling the existence of anything in any way. Strictly used, it means "unbuild" or "unpile," that is, to pull down or apart or to force out of present form as by fire, flood, earthquake. But you speak of destroying the papers in a file, of destroying an ambition or a reputation. *Ruin* is Latin *ruina*, a falling; in this particular company it implies both voluntary and involuntary action. A building becomes ruined when it falls into neglect and consequent dilapidation, when it is allowed to go without repair, but it may be ruined

by violence, as when riotous strikers attack it. In all of these senses (and still others) *destroy* and *ruin* are used more or less interchangeably, though not so long ago *destroy* was considered preferable to designate outward or objective cause, *ruin* inner or subjective. *Raze* derivatively means to scrape or graze; used in connection with the destruction of a building, the word now means leveled with the ground, and thus utterly destroyed or ruined. You cannot correctly speak of wandering through the ruins of a building that has been razed; for all that is left is the piece of land on which it stood. But a building that is destroyed or ruined may leave a suggestion even of original plan, though more likely there is nothing left but debris. Both words are, however, commonly used under modification, as partly ruined, completely destroyed; *razed* is not. *Annihilate* means to bring to nothing; it is more emphatic and comprehensive in both literal and figurative senses. You do not annihilate a building, but you do annihilate a fleet, an army, a host, Nazism and Fascism. What is annihilated is blotted out, voided, rendered ineffectual, exterminated; it is for the most part an abstract philosophic term. *Demolish* contains the idea of structural disintegration or destruction, whether by design or by impulse, as in a blitz or other type of bombardment; its strict definition is to destroy the fabric of by dispersing or scattering or disintegrating it, but this meaning is greatly generalized in present usage. You say that the authorities have ordered certain buildings razed in order that new ones may be erected, that fortifications are demolished by gunfire, that a population has been annihilated by an atomic bomb, that an old barn has been ruined by the weather. If you say that the enemy *dismantled* the castle before destroying it, you mean that furnishings and equipment and all other interior materials of value were removed before the destruction. But all of these terms, with the possible exception of *annihilate* are today frequently used without regard for the differentiations here made. He whose business it is to tear down buildings is not a razer or razist, not a ruiner or a ruinist, not even a destroyer, but a demolitionist. A battleship capable of laying a town in ruins, is called a destroyer, not a demolisher or demolitionist or annihilator. He whose work it is to wipe out pests is called an exterminator, though he is indeed a destroyer, a ruiner, and an annihilator.

He DEVIATED from the plan that had been laid down, and his mind WANDERED sadly when he tried to explain why he had done so.

Latin *deviate* is *de*, from, and *via*, way; it means to turn away or aside from a customary or natural or prescribed course, and it is used with this meaning both literally and figuratively, the latter very often in an unfavorable sense. Anglo-Saxon *wander* means having no definite course or aim or objective, and thus roving or rambling without direction. It too is used both literally and figuratively, but without much emphasis either favorably or unfavorably inasmuch as it has no reference to a fixed or prescribed line or routing. *Stray* is closer to *deviate* than *wander* since it implies original intention or desire to follow a certain "straight and narrow" from which you are not said to deviate or to wander but to stray. You stray from the normal or regular way, from an expected development of thought, from

the home circle, after all of which straying you may (probably do) become a wandering person physically, mentally, or morally, or all three. Your wandering boy is one who has strayed from the hearth and deviated therefore from his accustomed or routine life. *Digress* means "walking away from"; it is used in the main of speech and writing, and it indicates the anecdotal or the "that-reminds-me" tendency to turn away from a major theme and drag into a discussion extraneous material that defeats unity and coherence. "Well, as I was saying," is likely to be cue expression that notifies of an attempt to return to the central thought. The word is unfavorable only in so far as it may denote a mental tendency to be scattered. *Diverge* means reaching or bending or inclining from a central point in different directions. Lines that diverge spread or separate more and more from a starting point; any one or anything that diverges from normal, that is, varies from norm, is not likely to return. Digression is temporary as a rule; divergence, permanent. *Meander* is to wander sinuously or circuitously, "to wind at random" like the winding Phrygian river *Maiandros*, whence the word is taken. To *range* is to wander over wide areas; to *ramble* is to wander nonchalantly and indifferently, here and there, back and forth, circuitously, perhaps for fun, perhaps because of nervous or distraught condition; to *prowl* is to wander furtively and slyly and suspiciously, as if to surprise some creature or to recover property or run down prey; to *roam* suggests devil-may-care freedom and irresponsibility in wide wandering, accompanied perhaps with song and laughter; to *saunter* is to roam slowly over a narrower and quieter and perhaps more secluded area, in an aimless and leisurely manner; to *stroll* is almost exactly synonymous with *saunter*, though it is more likely to suggest a focus or a purpose or a termination; to *rove* is "to go nowhere eagerly," that is, to wander casually from place to place with greater gusto than is indicated by *ramble* or *saunter* or *stroll*, and over a wide space (*rove* is originally a term in archery signifying to shoot at a casual target over any range). The differentiations here made among the last half-dozen words are now little respected by either writers or speakers; they are used interchangeably for any kind of aimless wandering, *range* retaining more individuality than the others owing to its association with prairie lands and the American West.

He is DEVOTED to his friends, WEDDED to his work, and—ADDICTED to the Lady Nicotine.

A foreign student wrote it: He is wedded to his friends, addicted to his work, and—devoted to the Lady Nicotine! *Addicted* pertains to a taste or a habit or a practice; *wedded*, to that which has become closely akin or a part of one's own make-up; *devoted*, to that for which one feels a strong liking or attachment or even reverence. *Addicted* is usually unfavorable; *devoted* usually favorable; *wedded* may be either, though usually favorable (*married* may be used interchangeably with *wedded* in the foregoing senses). One is addicted to drink or drugs or tobacco, devoted to friends or religion or the theater, wedded to learning or art or research. *Prone* (Latin *pronus*, lying down) means inclined or disposed toward, as of evil tendencies (it is still also used in its literal meaning as antonym of *erect*—flat, prostrate);

habituated, accustomed to any pursuit or practice or condition through long association and, perhaps, endurance. You may be *inclined*—that is, bent toward—to outdoor life yet easily become habituated to the most confining of office work. *Appetize* is used chiefly of the physical organism in relation to its desire and need for food, but its figurative uses are many and general, as The professor's method appetizes my mind for learning.

DIET makes the man; rich VIANDS and cold VICTUALS, the dyspeptic.

Diet means prescribed allowance and standardized quality of food with particular reference to the maintenance of health and strength; it is "orderly feeding." *Viand* is an article of food; it is usually used in the plural with a selective connotation. It is a "dressy" term as compared with *diet*, the latter derivatively meaning manner of living, the former living, the difference being principally that between regimen and laissez faire in regard to what is eaten. *Victual* (usual *victuals*; *vittles* in the provinces) is from the same root as *viand*, and, like it, is used principally in the plural. Its original meaning was food for human beings as distinct from that for the lower animals. It is a word of the common people, and is now passing except in provincial and dialectic usage. *Food* is the Anglo-Saxon generic term meaning what is eaten for nutriment and the satisfaction of appetite in opposition to what is drunk. *Nutriment* is food that nourishes, begets health, and makes for wholesome growth; like *nutrition* it is a special term pertaining to the scientific formulation of diets. *Nourishment* is a simpler and more elementary term used in connection with children, invalids, and any others who stand in need of having their physical organism promoted in health and strength. *Sustenance* pertains to such food as will keep life going, and *subsistence* to that which will enable one to exist. The last word has come to be idiomatically but superfluously preceded by mere—mere *subsistence* meaning just enough food to enable one to exist. *Pabulum* once meant food or means of sustenance literally, but it has now been promoted to figurative uses only, as mental pabulum, artistic pabulum—food for the mind, food for the artistic instincts. Animal pets eat *food*; domestic livestock eat *feed*—*fodder*, long feed such as hay and alfalfa and cornstalk; *dry* or *short feed*, such as oats, corn on ear, meal (sometimes called *provender*); *forage*, such feed as is collected for animals by searching over a farm or, especially, by soldiers in searching an occupied country for food for their animals.

He was so DILATORY about coming to the point, and so DAWDLING in his method of handling it when he finally got around to it, that we were LATE in getting our tax paid and were accordingly FINED.

Dilatory implies tendency to delay or defer, to put off till the last minute action or decision that is known to be eventually required; it pertains to persons, to their characteristic inertia or constitutional slowness, to their deep-seated inability to "get around to it." The dilatory person is not necessarily blameworthy; the *procrastinating* one is likely to be. This word has *tomorrow* in it—Latin *crastinus*, pertaining to tomorrow—and connotes laziness or indifference or something of devil-may-care. *Dawdle* suggests *dodder* and *totter*, the one connoting age and the other youth or childlike-

ness, and all three are probably variants of old dialectic *daddle*, to walk unsteadily; it suggests slowness as result of aimlessness and uncertainty of mind, or of utter lack of focus and interest. More unfavorable in its connotations than either *dilatory* or *procrastinating*, it is at the same time more colloquial and commonplace. Your lawyer is *dilatory* about getting papers ready for you to sign (he is congenitally slow); the closer the time comes for you to pay a duty-visit to your unlovable uncle, the more *procrastinating* you become about getting ready; his dawdling method of doing his homework makes Billy's report card a cipher code at the end of the month. It has been said that *dilatory* connotes habit; *procrastinating*, bad habit; *dawdling*, incorrigibility. *Late* pertains to anything—even or person—that is overdue, that occurs after it should have occurred or was expected to occur; it suggests set time or program or schedule that is violated as result of dilatoriness or procrastination or dawdling or unforeseen circumstance (it is cognate with Latin *lassus*, tired or sluggish). But *late* is a two-way word, or almost so; it is used in the sense of recent to denote change from what has been customary up to the present or nearly the present, as his late residence or the late president of the company. *Tardy* and *late* are used interchangeably for the most part, but the former is somewhat more objective than the latter; you are *tardy* when you are unpunctual as result of some circumstance that prevented your being on time. The word does not imply tendency but rather, for the most part, obstruction. *Late* is more likely to connote the habitual. Both words may, however, imply habit, inertia, laziness, carelessness, and so forth. *Deliberate* suggests the idea of weighing; thus, taking one's time consciously and purposely, without hurry or confusion or agitation, in order to bring restraint and forethought to bear. *Leisurely* implies free time "allowed," absence of all necessity for haste or meeting schedule. You say that your lawyers considered the papers in a leisurely manner, and were most deliberate in forming an opinion. But in addition to denoting awareness and calculation, *deliberate* is quite as often used in the sense of intended or determined or willful, to denote a decision to proceed in spite of all obstacles or objections, as when you speak of a deliberate lie, a deliberate insult. *Slow* is the covering term for the foregoing as well as for numerous other nearsynonyms; it has many meanings, both literal and figurative, from unready and behindhand and retarded to dull and inert and phlegmatic, and it invariably suggests tempo. Like *late*, it pertains to persons, things, events in its coverage, and it may be either favorable or unfavorable. *Dilatory*, *procrastinating*, *dawdling*, *tardy*, *deliberate* are used principally of persons in relation to other persons or things. *Leisurely*, quite as often of things as of persons.

The DINGY old house stood STARK and BLEAK on the windswept hill.

Dingy means dark and dull and dusky, as if darkened by smoke and grime; its origin is unknown but one guess is that it is cognate with *dung*. Its short slang form is *dinge*, sometimes applied to any person of deep brunette or swarthy coloring. *Stark* means fixed or rigid; a *stark* body is a dead body in which rigor mortis has taken place. Rough and violent weather may be called *stark*, as may also a barren landscape and a person who is exceptionally

stern and severe. The word also means naked or unadorned. *Stiff* is in many uses synonymous with stark, but it emphasizes rather the idea of inflexible or brittle. *Bleak* suggests cold and exposed, swept by bitter, depressing blasts; it also suggests forsaken or desolate, but never without the accompanying idea of cold. This word may be a variant of bleach in the sense of wanting color and life. *Desolate* derivatively means to "make alone"; thus, destitute, deserted, gloomy, waste, forlorn; it implies loss and deprivation, and irreparable dilapidation, perhaps as result of bereavement or catastrophe. *Solitary* emphasizes principally the idea of remoteness; a solitary place is unfrequented, a solitary person lonely. But *lonely* connotes desire for companionship, whereas *solitariness* may be sought and even enjoyed. *Dreary* suggests cheerless and gloomy and lifeless; you speak of a dreary waste, a dreary book, a dreary person, by all of which you signify monotonous and even depressing. It is not necessarily indicative of location or weather conditions; though a dingy, stark, bleak house is likely to be dreary, many a bright, genial-looking, and warm house may also be, for it may be spiritless in spite of appearance. *Isolate* (*isolated*) pertains chiefly to physical detachment—sequestered, apart, removed, "quarantined"; one may be solitary mentally and emotionally in a crowd, but one may not be said to be isolated in like circumstance. The word is ultimately Latin *insulare* (whence *insulate*), to make an island of. *Dismal* is the Latin equivalent of Anglo-Saxon *dreary*; it is made up of *dies*, day, and *malus*, evil, and the pronunciation erosion is interesting. At least two dismal or unpropitious days in every month were designated in the Roman calendar under the advice of augurers and astrologers. And this gives credence to the derivation here, though Skeat refused to accept it. The adjective means somber, cheerless, gloomy, "blue," and in such meanings it is sometimes used as a noun (usually in the plural) as a synonym for *blues*, as when someone says that he has the *dismals*. It is a more emphatic word than *dreary*. You speak of a dingy room, a stark corpse, a stiff neck, a bleak location, a desolate settlement, a solitary peak, a lonely child, a dreary outlook, a dismal outlook. (For the use of *dismal* in other senses see pages 393 and 468.)

He had returned from the wars not only DISABLED but UNNERVED and DEBILITATED.

Disable, as its composition implies, means to make unable; it is a general term covering any inability or incapability or disqualification resulting from such cause as physical injury or impairment of health. In this particular use the first of these is clearly implied. *Unnerve* is likewise clear by composition; it means to lose nerve, and thus to become unsteady and uncontrolled, or to deprive of strength and courage and self-possession. And *debilitate*, again, is clear on sight—Latin *de*, away from, and *habilis*, vigor; or *debilis*, weak; a debilitated person is enfeebled or weakened or rendered unable. The three words above might very well respectively read, therefore, crippled or maimed, shocked or uncontrolled, weakened or enfeebled. *Enervate* means to lose nervous strength and vigor as result of careless or unworthy expenditure of nervous force, as in dissipation and riotous living and needless exertion; he who has become enervated lacks "spine" and

"guts" and moral stamina, and very often becomes a weakling both physically and morally (locomotor ataxia has been said to evince itself first through general enervation of the body). *Emasculate* denotes the deprivation of power as result of cutting or taking out; in a strictly literal sense it means to geld or castrate but in general and figurative use it applies to the weakening of anything by removing something that belongs to it, as when you speak of emasculating two chapters from a novel or of emasculating the Bill of Rights from our Constitution. *Sap* has two particular and interesting derivations: One of its ancestors is Anglo-Saxon *saep*, vital circulating fluid or juice, as in plants, which by transference of use and meaning comes to denote to drain of life and thus to weaken; the other is Old French *sape* or *sappe*, to weaken or enfeeble by digging away from under or by undermining, as to dig under the ramparts of an enemy camp and thus weaken its stronghold. These two meanings have become one and the same in the use of the word today, and it is of little importance perhaps to understand that when you say of someone that he is sapping his strength in orgies of lust and drinking, you are talking out of one family, that when you say the strength of a pier is being sapped by the grinding of the waters against its supporting piles, you are talking out of another. In the first you mean draining or wasting; in the second, undermining or weakening, figuratively perhaps, in a secret or surreptitious manner or for the purpose of subversion. The slang *sap* meaning one whose gray matter has become "impotently fluid," a fool, a nonentity, may be the first syllable of *sapient* ironically applied. It is sometimes emphatically compounded with *head*—*saphead*—in order to remove any doubt. *Sapient* itself, however, has degenerated until it is now little more than a mocking or ironic term meaning in much usage aping the wise or pretending to wisdom rather than actually wise and sagacious.

In DISCLOSING the ins and outs of his political career to me he REVEALED some ugly secrets, and incidentally MANIFESTED, I thought, a good deal of courage.

To *disclose* is to open what has been closed, to "take the lid off" that everyone may see, to give a view of what has never been fully exposed. To *reveal* is less broad and sweeping than *disclose*, and at the same time deeper and more intimate; it is literally to take the veil off. The latter suggests secret; the former, exposure or uncovering. You say that a book unconsciously discloses its author's philosophy of life, that it reveals the inner workings of his heart and mind. To *manifest* is to evince or show or display that which has not necessarily been previously concealed but which has been evoked by occasion or circumstance; derivatively it is "struck or seized with the hand," and it retains an element of feeling or emotion. It is making clear or visible through both mind and heart. You say that God is manifested in every flower, is revealed in the biblical accounts of His works, is disclosed by the numerous instances of His loving-kindness. *Evidenced* substituted for *manifested* in the above sentence would convey the idea of showing to the senses, whereas the meaning is that in his disclosures and revelations he evinced something more than mere workings of the mind. The verb *evidence* is more formal and official and less revealing than the verb *manifest* in its con-

notations. *Evidence* suggests realism merely; *manifest*, realism plus. To *divulge* is to circulate indiscriminately among the people (the last syllable is Latin *vulgus*, mob or common herd). The newspapers divulge the criminal machinations of a gang, reveal the details of their hide-outs and their methods, and disclose the results of its evil influences in a community. *Discover* was once almost an exact synonym of *reveal* but is so no longer, except perhaps in the theater where it is technically used in such expression as "Discovered on rise of curtain" meaning that when the curtain goes up certain settings and characters, and so on, are at once visible to the audience; the rise of the curtain, that is, reveals certain things. *Exhibit* suggests the idea of showing for ulterior purpose, as when the merchant exhibits his merchandise. *Display* is to exhibit deliberately in such manner as to attract and show off. But neither word connotes revelation or disclosure necessarily. *Expose* does to a large degree; it is to place outside what, if not consciously secreted, is at least unknown (though it may be or have been suspected).

I was DISCOMPOSED at their late entrance, and DISCONCERTED by their failure to apologize for it.

To *discompose* is "to tear the composition apart," that is, to embarrass as result of interfering with the arranged and expected scheme of things. To *disconcert* is "to tear the concert apart," that is, to interrupt the progress or the poise of anything. You are *discomposed* at someone's failure to keep an important appointment with you; you are *disconcerted* when someone interrupts the coherent flow of a serious conversation you are engaged in. Both words convey the idea of disturbing or upsetting or embarrassing, but to *disconcert* is more serious and comprehensive and lasting in effect than to *discompose*. A person who is *undone* is so *disconcerted* or *discomposed*, embarrassed or confused, that he is at a loss as to what to do; he has been put into a state which leaves him no outlet for response or reaction. In such figurative use this word may take the extreme meaning of completely overcome or ruined. In its literal senses it, of course, means not done, left unfinished, neglected. *Rattled* is popular for suggesting that one is so confused that he is dazed and at least momentarily irresponsible—that "the parts of his thinking machinery knock around and make incoherent noises." *Addled*, also popular, has much the same connotations in this company but it is more emphatic, suggesting emptiness, blankness, so muddled in mentality as to have no mind at all. Derivatively it carries the idea of filth in commotion. *Bushed* is primarily provincial; the farmer in harvest-time calls himself *bushed* when he is so *disconcerted* or overcome by the heat and by violent exercise in combination that he is obliged to rest for a time in the shade of a tree or bush. Among country folk the term is sometimes used disparagingly as of one who is weak and effeminate, and thus unable to stand the rigors of farm work.

They DISCONTINUED conversation until the music CEASED.

They ceased conversation until the music discontinued is the original sentence! *Cease* means to leave off or come to an end; *discontinue*, to interrupt. The generic word is Anglo-Saxon *stop* which applies chiefly to action;

Latin *cease* (withdraw) is the more learned and more poetical term. The latter applies to states or conditions as well as to actions. A motor stops running but your interest in a person ceases; you stop or cease calling for help; the storm has ceased, and the overflowing waters have been stopped; but your subscription has been discontinued, as has your practice of reading in bed. Both *cease* and *discontinue* contain the idea of gradual, but it is more commonly connoted by the latter than by the former. *Pause* implies temporariness more definitely than *discontinue* does; what you pause in you will undoubtedly resume; what you discontinue, you may resume; what ceases stops with even less likelihood of early, if any, continuance. *End* (Anglo-Saxon) and *terminate* (Latin) are almost exact synonyms, with the customary exceptions of the hardy north versus the easygoing south. *End* may be abrupt closing or conclusion; it denotes certain finality. *Terminate* connotes stopping in relation to a limit that has been set; it is more likely to pertain to spatial than to temporal circumstance. You terminate your effort, you end your life; you do not terminate your letter, you end it. You terminate your journey at a certain station, though you may not end it there. *Intermit* means "to send between"; what is intermitted recurs, usually more than once; it goes and comes again without any sign of discontinuing or ceasing or stopping.

Among the other DISCORDANT elements in our already INCONGRUOUS company were three INCOMPATIBLE married couples.

Discordant literally means out of harmony, as musical notes that clash or jar; but the word is used more widely in a figurative sense, as here, than in its literal one, to denote any positive or acute disagreeing as among persons or things. *Incongruous* means ill adapted, not suitably adjusted, not coherently or unifiedly made up or associated, absence of harmony perhaps to the point of absurdity. *Incompatible* denotes inability to get along because of widely different intellectual or emotional points of view, or both; it implies incapability of coexisting with because of inherently opposite natures. Persons of widely different interests and tastes may have been the discordant elements. The company may have been incongruous because some were crude, some refined, some educated, some ignorant, some from the right side of the tracks and some from the wrong side, and so forth. The incompatible couples may have voiced aloud their sharp differences of feeling and opinion. Intolerance is incompatible with liberality of mind; evening dress is incongruous with life in the jungle; the college professor who expressed regret because of the extension of suffrage to women, in the course of his address before a women's club, struck a decidedly discordant note. Yet, if the professor had been asked to discuss the subject of the ballot with reference to equal rights for women, his remark was not *inappropriate*, for it may quite properly have been related to his subject matter. And if the members of the club had intended to make this meeting a decisive one on the subject, his remark was not *unsuitable*. *Inappropriate*, in other words, emphasizes taste and judgment as manifested from within outward; *unsuitable* pertains to that which is evoked by event or occasion. *Inconsistent* is, derivatively, "not standing with"; it is a covering or generic term denoting illogic and

contradictoriness or, at least, variance. Thoughts and theories and speculations that cannot be made to jibe with a governing principle are by this token inconsistent. To say that man is an animal, that animals have four legs, and that therefore man has four legs, is inconsistent in deduction, just as it is incongruous for madam to have a pet mouse or for a serpent to be compatible with a chimpanzee. *Discrepant* denotes inconsistency of such specific quality as to make difference conspicuous—the word derivatively means to rattle or creak; you can, for example, put your finger on discrepancies between two printings or versions of a document, or your two children may give you discrepant accounts of what happened in school today owing to the fact that they did not observe details closely. *Irrelevant* implies unrelatedness and inapplicability to the point of illogic. Though truth may sometimes be stranger than fiction, it is nevertheless inconsistent with it. And though Daniel suffered no manner of hurt in the den of lions, he and the lions were nevertheless incongruous mates. Though democratic government is subject to numerous defects and abuses, these are irrelevant as arguments for changing governmental form. *Inconsonant* implies disagreement and lack of harmony and nonconformity, not “sounding together”; it is said of alphabetic sounds and musical notes primarily but the word is used also in the sense of “not hitting it off” as between two persons, and is less strong in its connotations than the preceding words. *Inharmonious* implies trembling or agitating or jarring as result of incompatible association, and *discordant* merely emphasizes the same idea. Inharmonious elements in an organization get on badly together; discordant ones lead to dissension and division of the organization.

His professed findings were DISCREDITED, and his writings on them DISPARAGED.

Discredit is to take credit from or not to assign credit to, to refuse to trust or believe in or to accept as real. *Disparage* is to slight or lower or bring discredit upon, to speak grudgingly of by way of invidious comparison or subtle dispraise. You discredit a person's claims or statements or testimony; you disparage his work by calling it imitative or ambitious or misdirected. *Decry* is broader in application than *disparage*, and “louder,” as the root itself indicates. What you decry you openly and conspicuously condemn and censure; the word pertains, as a rule, to public acts and measures and to collective protest. *Detract* is to take away from much in the sense of subtract as applied to character and principle and standing; you detract from a man's deserved and honorable advancement in affairs of state by saying that he was born rich or knows all the right people, thus minimizing his intrinsic deserts. *Traduce* is stronger; it means to calumniate or vilify, to hold up to contempt and ridicule, to detract from aggressively. If, in addition to detracting from a man's reputation, you circulate damaging tales about him, you traduce him. *Traduce* is to the individual and the personal what *decry* is to the many and the abstract. *Depreciate* suggests price or value, and was once confined to the idea of lessening or lowering in estimated worth (the root of the word is *prize*). But it now applies to people as to things, to values as to abstractions, in the sense of underrating or underestimating. Findings

depreciate when, upon investigation, they are shown to be false; they are then discredited, along with him who claimed them to be authentic, whose motives and future usefulness in a given field are thus automatically depreciated. *Derogate* means detract or decry or disparage, but with the added idea of rank or class distinction—to lower or sink in scale or position; derivatively the word means to ask from the law, to inquire about a rule. The public official who sells privileges derogates (impairs or takes away from) the dignity of public office and the respected traditions of democracy; his practice is disparaged by those who know about it, and it is decried by the public when it becomes generally known. For he can be said truly to have *degraded* his office as well as his electorate, and to have *disgraced* himself and his party. *Degrade* is to reduce in standing or in moral quality, or both; it is the strongest word in this particular category. *Disgrace*, like *discredit*, is objective rather than subjective, though incurred as a rule by inherent weakness or deficiency; both words, nevertheless, imply violation of honor with concomitant shame and calumny.

His DISCRIMINATION could always be depended upon to discern the slightest DIFFERENCES and to draw nice DISTINCTIONS.

Discrimination denotes ability to point out true differences, or the act of doing so; it is aided by *discernment* which implies quickness and keenness and accuracy of seeing into, as of individual qualities and properties; it is aided to a greater degree by *penetration* which implies looking through, seeing beyond the surface. *Discrimination* suggests two or more, along with the idea of comparison or contrast. The other two words may pertain to only one. You discern a man's principal characteristics as manifested by his actions and reactions; you penetrate his motives in a given instance by analyzing his mind and heart to a degree; you discriminate between his individual psychology and that, for instance, of his brother. *Discernment* evaluates; *penetration* searches through; *discrimination* compares. *Difference* is the condition of unlikeness or dissimilarity; it is in the thing itself, whereas *discrimination* is without the thing itself, in the perception of him who judges or estimates difference. *Difference* is the cause or source of discrimination. *Distinction* is the effect of causal difference and discrimination; it is always detached from them though based upon them. When you make a distinction you express your idea of the difference between or among things, which your discrimination has marked. You can obviously make no distinction where there is no difference but you may make a distinction without pointing out a difference. Where, through your discrimination, you find a difference, you must be able to draw a distinction between or among the different things. If you say that someone does not practice what he preaches, you imply a difference and make a distinction. But if you say that he does practice what he preaches, then there is no difference between his practice and his preachment, and consequently no distinction to be drawn. *Distinction*, in other words, depends upon difference, but difference does not depend upon distinction. *Dissimilarity*, as a rule, is used of sharper contrasts than is *difference*, in much the same way in which *disparity* emphasizes *inequality*, *disparity* implying not only unevenness or ill-balance or

variability or lack of uniformity, but incongruity or inconsistency as well. Things that are merely unequal may be alike except as to size or weight or value, just as things that are different may be so much alike as to defy any but the most discriminating eye. *Contrast* is emphatic or noticeably evident difference; it results from *comparison* very often, that is, from the act of placing things side by side in order to observe their differences and their resemblances. *Comparison* is thus inclusive of *contrast*.

The fear of DISHONOR had held him to his post; the fear of DISGRACE had led him to abandon his old companions.

Dishonor has to do with the loss of regard, respect, and honor accruing to him who usually performs his duty; it involves ruin or deprivation of standing and reputation as well as impairment of character and dignity. *Disgrace* involves shame, embarrassment, reproach evinced by others toward one who has been accustomed to their good opinion and esteem; it is positive in its implications, whereas *dishonor* is negative. It is a dishonor for a man to be relieved of a post of duty when a situation makes it acute or hazardous. It is a disgrace for him to be taken to task because of misbehavior or evil associations. It is open *shame* for him to be reprimanded or punished in the presence of his fellows. *Shame* is a more far-reaching term than *disgrace*, and a more personal one. *Dishonor* is the least personal and most relative of the three. *Ignominy* is derivatively the loss or disgrace of one's good name; it implies *disgrace* or *dishonor* that has been noised abroad. *Infamy* adds to *ignominy* the idea of scandal or notoriety. *Degradation* means the lowering of moral, intellectual, or physical character, or the demotion in rank or position as result of violation of code or irregularity in duty; degradation of military rank, for instance, is a reduction from one level of service to another. The disgrace that a soldier may bring upon himself as result of bad conduct may result in his degradation. If he deserts any service at a crucial time, he brings dishonor not only upon himself but upon the service itself.

Those strong forces that had at first been so closely knitted, were now DISINTEGRATED, and the good work was accordingly INVALIDATED.

Disintegrate means fall apart, break down, separate into original constituents, so that unity and coherence of effort and structure are impaired or destroyed; it may denote decay or rot or decomposition, but it does not necessarily do so. It often does, however, and in general, any breaking apart of material things will ultimately result in their decay unless they are put together and used again. And decay, on the other hand, may result in ultimate disintegration. Though the word usually suggests crumbling away or wearing away, perhaps as result of age or neglect, anything new may disintegrate, as a new building as result of earthquake, or an energetic campaign as result of defection in the ranks. *Debilitate* pertains primarily to persons, though it is not incorrectly used in connection with condition; it may be freely applied to the material and the abstract as well as to the personal. You say of a veteran that the war has left him mentally debilitated, and you speak of the debilitating effects of strikes upon production, of the debilitating battering of high seas upon an ocean liner, meaning in each

instance weakening or impairing or enfeebling. *Enervate* pertains more particularly to the lessening of nervous force and energy, and to the consequent undermining of moral fiber and sinew (Latin *e*, out, and *nervus*, nerve); it is thus less general in both denotation and connotation than *debilitate*, and suggests gradualness of weakening more than *debilitate* does. Someone has diagnosed enervation as creeping inertia superinduced by a too willing surrender to luxury and comfort. And *enervate*, like *unnerve*, primarily implies physical organism, both words pertaining to mental stress or emotional upset caused, as a rule, by external circumstance. But groups as well as individuals may become unnerved as result of enervating conditions, and horses have been known to come down with nervous prostration. *Devitalize* is a generic word meaning to deprive of vitality, whatever the cause; it covers in much usage all the terms above discussed, and they are thus specific equivalents of it for the most part. Its ultimate meaning may be to deprive of life and being entirely, but as commonly used it implies lessening or weakening or enfeebling not so much as result of definite and traceable causes but as result of over-all defection and impaired functioning. It, too, is more generally used with reference to animate existence, but it is extended to material and abstract things as well. You may speak of a social function's being devitalized by the unexpected absence of prime movers or notables, or of a cable's being devitalized because of gradual disintegration caused by wear. *Invalidate* means not to measure up in value either as result of annulment or cancellation or nullification or general loss of promised power. It is used primarily of actions and documents, or tests or conditions; a certain paper may be invalidated by not bearing a required signature, or a claim by a debater may be invalidated by the presentation of facts that do not bear it out, or a contract may be invalidated when its terms are not complied with by a contracting party.

I DISLIKE him as a person, DESPISE him as a cheat, and ABHOR him as a spy.

Dislike is comparatively mild; it is general in application and ranges from mere disapproval to genuine aversion. When you say that you dislike anyone, you do not necessarily imply that he is an unworthy or objectionable person; you mean that as far as you are concerned he is definitely more than merely unlikable. Others may see much in him to like and admire. You may dislike a so-called saint. *Despise* is much stronger; it means to consider worthless and contemptible and, as a consequence, to look down upon. If you despise anyone you consciously avoid him, and you directly or indirectly draw comparison between him and yourself or others. *Abhor* is stronger yet. The second syllable stands for *horror*. Whom you abhor you shrink or recoil from as in horror. *Detest* means that the object of your feeling evokes curses, that you are keen to *testify* to his utter lack of principle. *Abominate* applies not so much to persons as to practice and custom and tradition. You abominate sacrilege, especially if you are a religious person, and you *loathe* the person who commits such outrage to your feelings and to the traditions of your church. *Abominate* is a combination of Latin *ab*, against or away from, and *omen*; hence, anything contrary to the will of the gods, hateful, detest-

able. For many years it was mistaken as being *ab* and *homine* (*homo*, man) meaning away from or contrary to the ways of man, and it was accordingly spelled *abominable*. *Loathe* contains the idea of repulsion. It was formerly a mild word meaning merely to dislike or to regard with aversion, but it now means hate accompanied with a strong feeling to get away from or be free of. The adjective *loathsome* is an emphatic compound, but the adjective *loath* (*loth*) harks back to the original mildness of meaning. (The parenthetical spelling is not a conscious simplification; it came about as result of confusion in the mixed derivations of the word—Anglo-Saxon *lath* and *lathian*, Teutonic *laitho*, German *leid*, Dutch cognate *leed*.) *Hate* is the general or covering word, used handily by all and sundry to save the trouble of nice distinctions. But these seven words have lost much of their individual differentiation, and are now used more or less interchangeably, thanks to the sweet girl graduate who is much more likely to exclaim that she abhors an ellipse and dislikes a reptile than that she loathes a snake in the grass, dislikes someone because of his impoliteness, despises an idler and a dastard, detests a thief, abominates antisocial behavior, abhors a kidnapper, and hates war.

After they had DISMEMBERED and disposed of the body, they SHARED the booty and went their separate ways.

Dismember is to tear or cut or separate limb from limb or part from part. You dismember a body by cutting off legs and arms and head, a country by separating parts from the main or central area or from one another. *Disjoint* is more specific; what you disjoint you separate at a point (points) where there is an organic joining. An arm is disjointed at the socket; it may be dismembered by cutting it off at any point above or below. A sentence is disjointed in structure when a connective (word or phrase) is omitted or not properly correlated. *Disjoin* is almost synonymous, but it denotes the breaking of a somewhat less intimate connection. What is disjointed is also disjointed, but what is disjointed may never have been so closely held together or united as what is disjointed. Again, what is disjointed is disturbed or dislocated; what is disjointed is merely disunited or disconnected. *Separate* is generic; what is dismembered or disjointed or disjointed is separated; it is likewise parted. But *separated* implies greater finality than *parted*; when you say that two persons have parted you indicate a more temporary or casual situation than when you say they have separated. *Divide*, in this company, implies the breaking up of what was a complete whole or unit; you divide, not separate, an apple into parts; you separate, not divide, one group of children from another or others. You divide a school into upper and lower sections on the basis of scholarship perhaps; you separate these sections into classes. Friends are parted as between the two sections until such time as a fall or a rise in scholarship may associate them again. *Divide* is subjective, pertaining to that which is divided; *distribute* is objective, pertaining to those who are to receive on the basis of division. You divide an apple in order to distribute the parts among others, taking none yourself. But if, after dividing the apple, you *share* it with them, you take a part yourself as well as give a part to everyone else. Charity is thus distributed by a donor but not shared by him, and for the exercise of charity, he may have divided his

fortune into as many parts as there are separate organizations that he wishes to benefit. *Distribute* is, in other words, specific of *give*; *share* of *partake*.

On one and the same day he had been obliged to DISMISS an old employee, EVICT a tenant, and "FIRE" a farmhand.

Dismiss, as here used, is euphemistic for *discharge* or the colloquial *fire*. Though, as customarily used, it means merely to let go or to permit to withdraw or to send away temporarily or permanently, it may connote sharp finality. *Discharge* has these meanings also, but with sterner connotations and usually with the clear-cut idea of cause involved. *Fire* is precipitate or sudden, like the firing of a shot. You fire an employee in a fit of temper; you discharge him because he is inefficient or has violated rules or is insubordinate; you dismiss him for the same reasons perhaps, but more likely because you are overmanned or are reorganizing, or for some reason better kept to yourself. *Fire* and *discharge* bristle with dissatisfaction, momentarily or protracted; *dismiss* does not necessarily. Both *dismiss* and *discharge* have extended uses: You dismiss an audience and you dismiss a subject from your mind; you discharge a prisoner from custody and you discharge (perform) a duty or an office. *Evict* is very largely a legal term meaning to put out or off, frequently in order to recover what is or has been taken away or usurped illegally; it is used chiefly in connection with the removal of tenants for cause, such as violation of lease. *Eliminate* derivatively means to put over (out) the threshold, to move out or be rid of; it is not used, however, of household goods, as in connection with the eviction of a tenant, but rather of that which is abstract or organically involved. You speak of eliminating an item from a list, a personal remark from a discussion, an acid from a liquid, an algebraic quantity from an equation. Both *evict* and *eliminate* imply occupancy—being in; *exclude* does not. What is excluded is not yet in, and is definitely kept out or prevented from entering. If the act of exclusion consists of "putting up the bars" literally or figuratively, *debarment* takes place. What is debarred is, in other words, prevented from getting in by means of (literally) a wall or a fence or a lock or (figuratively) a vote or a disqualification of one kind or another (see below). *Eject* is Latin *e*, out, and *jacere*, throw; it is a generic term for all those words above that imply removal from within or from occupancy, literally or figuratively. It is frequently used in the legal sense of dispossess, in the physical sense of expropriation, in the figurative sense of refusal to consider.

Their DISSENSION led to prolonged CONTROVERSY which in turn soon developed into bitter CONTENTION.

Dissension is really nothing more or less than disagreement in idea or opinion. It leads to discord, that is, to a want of harmony between and among individuals. From this it leads to *controversy*, which is disputation and argument that may be brief and simple but is more likely to be long and complex, and to involve endless back-and-forth discussion. If it becomes heated, hard feeling is engendered and contention may result. *Contention* and *strife* are almost exact synonyms, but *strife* is, if anything, the stronger term meaning not only "wordy warfare" but perhaps physical struggle on

occasion; *contention* is confined to words and, like *strife*, usually connotes the unfavorable inasmuch as both imply anger and quarrelsomeness. *Enmity* is hate and rancor and bitterness that is likely to be protracted and mutual as between two or more; it is very often smoldering rather than open. *Hostility* is enmity that comes into the open frankly and concretely by way of inimical acts. The term *open hostility* means especially active hatred, though *open* is more or less superfluous. Though enmity may never express itself outwardly, it may take the form of subjective ill will. Hostility is ill will made manifest. *Animosity*, like *animus*, implies "alive" and "active"; it pertains, thus, to the form of activity that hostility may take, as vindictive animosity, revengeful animosity (the latter is the more to be feared). Enmity is fostered; hostility, open and expressed; animosity, retaliatory. *Row* is colloquial for a fuss or a brawl that has very likely been deliberately provoked; it is probably a corruption of *rouse* (*arouse*) meaning to excite to action. *Embroidment* is an entanglement or a discord or a confusion that leads to ugly and violent language but rarely anything more serious.

The judge condemned him as a DISSOLUTE and ABANDONED resident of the community.

The judge was somewhat anticlimactic. *Abandoned* is implied in *dissolute*, but the opposite is not true. To be dissolute is worse than to be abandoned. An abandoned person has reached the stage of nonresistance to vice and passion; a dissolute one yields to both easily and happily without qualm or moral sense. He who is abandoned may yet have in him some flick of regret, and there is, thus, some hope for him; he who is dissolute is far less susceptible to reform—he is "dissolved" in his sin—whereas if he is abandoned he may merely be made to feel public "ban or proclamation" against him. *Irreclaimable* is thus closer to *dissolute*, he who has gone so far as to be irreclaimable being outcast and lost. *Wanton* is not, as Minsheu naïvely guessed, a contraction of *want one*, that is, a man or a woman who wants a companion. The first syllable is, rather, an old prefix equivalent to *un*, not or lacking; the second is Anglo-Saxon *togen* (*towen*), drawn. Its derivative meaning is lacking in being drawn or brought (up or to); that is, undisciplined, ill-bred, untrained, unbridled, cruel, ruthless, wandering. From such meanings as these it was easy for the word to take on the connotations of playful, sportive, perverse, spoiled, wild, malicious. By transference it has long since been applied to any excessive or luxurious growth of vegetation. As agential noun, it has now degenerated somewhat, denoting a trifling or lewd or lascivious person, usually a woman (*carens uno vel una*), though it once pertained to a spoiled and perverse child. Its biblical use (Isaiah 3:16) connotes impudicity, that is, immodesty or shamelessness or unblushing impudence.

He has had a DISTINGUISHED record in the school, and has evinced CONSPICUOUS merit during his first two years at college.

Distinguished means having some sign or mark of distinction that causes notice or remark or admiration; it is always used in favorable senses. Its French equivalent *distingué* (feminine *distinguée*) is now much affected. That

is distinguished or distingué just in proportion as its quality sets it apart from others. *Conspicuous* means much the same, though it suggests a more marked and insinuating "stand-outishness"; as used in the introductory sentence it suggests the popular idea that it is impossible to keep a good man down or that merit, like murder, will out. But *conspicuous* is sometimes used ironically, in an unfavorable sense, as when you say that someone's behavior is conspicuous for its lack of taste. In this use it takes on something of the meaning of *singular* which implies odd or different, strange, unconventional. *Singular* may, however, indicate a kind of individuality, as when you speak of a singular character or a singular occasion. *Exceptional* suggests out of the ordinary by way of being aside and apart from all rule, extraordinary, uncommon, unusual, superior. Its antonym, with which it is sometimes confused, is *exceptionable* meaning displeasing, inferior, objectionable, blamable. You say that a book has exceptional value for you, and that there is nothing whatever that is exceptionable (offensive, disagreeable) to be found in it. Anglo-Saxon *outstanding* is comparatively recent in this company; it interprets itself—standing out prominently and saliently among others. It may differ somewhat from the foregoing terms in that it is more suggestive of comparison, and is simpler and more colloquial. Its Latin equivalent is *prominent* which means to jut out or project, and thus denotes perhaps a somewhat sharper distinction, but the two words are for the most part used synonymously. It has, however, a wider application especially in the sense of protruding. You speak of a prominent, not outstanding, chin, of a prominent, not outstanding, cliff by a roadway. But you speak of a prominent or outstanding student or musician. *Eminent* in this company suggests distinction and conspicuousness that are noteworthy not only because of achievement but of maintenance of standard; it is therefore an emphatic equivalent of both *distinguished* and *conspicuous*, having an implication of comparative values and applying to men and movements and periods rather than to things. You do not speak of an eminent mountain peak, but rather of an eminent physician, one who has outdistanced others in his profession, and of a period eminent for its scientific advancement. *Pre-eminent* is an emphatic *eminent*. That is *noticeable* which cannot escape notice, which cannot avoid being observed. It is weaker than the foregoing terms, though loosely substituted for them in much general expression. That is *visible* which is perceivable through the sense of sight; that is *discernible* which can be made out by the eye (and, figuratively, by the mind) so that it is clear and intelligible in its nicety of details. That is *palpable* which may be realized through sensation but the word implies a quality that seems to exceed all of the five senses; it may often connote a subtle feeling of understanding and discernment that is psychological rather than merely physical.

Their signal of DISTRESS was not seen for days, and the SUFFERING and AGONY of crew and passengers were beyond words.

Distress implies prolongation of tension or strain or burdening of some sort. *Suffering*, in this company, means bearing or undergoing pain, usually more severe but more temporary than that indicated by *distress*. *Agony* derivatively means a contest, something against which a struggle is made; it

connotes intense suffering which causes the body to struggle and protest in opposition. *Anguish* has in it the idea of pressing together, and thus of crushing; it connotes *torture*—the infliction of excruciating mental or bodily pain, or both, which destroys—whereas *agony* is more nearly allied to *torment*—suffering against which writhing and contortion may offer hope of relief. Both *torture* and *torment* are Latin *torquere*, to twist, as on the rack. *Ache* implies lingering or continuous suffering that is dull and stubborn but not necessarily acute. (The verb *ache* was sensibly spelled *ake* until about the eighteenth century when Johnson, eager as always to exhibit scholarship, confusedly derived it from Greek *achos* (Anglo-Saxon *acan*) *ache*, and thus did us the disservice of an unphonetic spelling that has unfortunately persisted.) *Paroxysm* conveys the idea of suddenness as well as of recurrence; any abrupt attack or seizure, mental or physical, that paralyzes for a time, and comes and goes, is called a paroxysm. *Spasm* denotes a more convulsive and uncontrollable seizure than *paroxysm*, and one that is usually more acute and shorter. But *spasm* and *convulsion* are used in reference to the body chiefly; *paroxysm*, of the mind and emotions. The two former words may give the idea of inheritance; the latter word does not. *Pang* is used of pain that is fleeting but sharp and cutting, and that may be recurrent. *Throe* is pang that is more violent and more lasting, and more serious in its consequences. *Twinge* derivatively means to pinch or squeeze; it denotes a momentary nervous twitch that does little more than call unpleasant attention to itself. Latin *poena*, penalty or punishment, is the original of *pain* which, like most of the above terms, is used loosely, both literally and figuratively, to denote anything and everything from the merest passing twinge to the most oppressive torture. In their most general literal uses both *suffering* and *pain* pertain to the physical, but all the terms here treated lend themselves to the same sort of exaggerative usage as do such adjectives as *awful*, *dreadful*, *enormous*, *outrageous*, *wonderful*.

The DIURNAL revolution of the earth on its axis is hardly a whit more wonderful than the regularity with which this cripple makes his DAILY round.

Anglo-Saxon *daily* and Latin *diurnal* (*diurnalis*) are synonyms; both are adjective forms of *day*, the latter being the base of *journal* coming ultimately from Latin *dies*, day (the *d* was corruptly pronounced *j* in both French and English). But in practical usage, the former is popular and colloquial, the latter learned and scientific, so that you speak of your daily bath, not your diurnal bath, of the diurnal movements of the planets, not the daily movements. In other words, *daily*, as is customary with Anglo-Saxon terms, pertains to the ordinary affairs of man's waking hours; *diurnal*, as is customary with Latin terms, to the more remote and unusual and poetic. *Diurnal* is, however, by way of becoming archaic even in the uses indicated here. The antonym of *daily* is *nightly*; of *diurnal*, *nocturnal*. The compound *day-by-day* is the equivalent of *daily*, though it carries the idea of repetition somewhat more emphatically than *daily* does. And neither of these terms conveys the precision or exactness of *diurnal*, a very good reason for its being applied more particularly to scientific matters. *Intermittent* means dis-

appearing or ceasing, or omitting from time to time but returning again; it is thus in some ways the opposite of *daily*, but it may on the other hand be its nearsynonym. *Intermittent* and *from time to time* are fluid terms neither necessarily denoting equal periods. An intermittent fever may be a daily fever, a fever that occurs daily or regularly; it may, on the other hand, denote a fever that recurs irregularly. *Recurrent* emphasizes the idea of coming back again; the prefixes *inter* and *re*, as a matter of fact, suggest the major difference between these two words which are in a way Janus-faced terms. What recurs—Latin *re*, back or again, and *curro*, run—comes back again; what intermits—Latin *inter*, between, *mitto*, send—sends back again, or absents itself. The one stresses return; the other, going; both suggest temporariness, and both may connote a regularity as fixed as that denoted by *daily*, but are not likely to do so. *Periodic* suggests fixedness; it implies regular intervals, cyclic recurrence, that which is definitely prescribable in regard to time schedule. *Quotidian* is Latin *quot*, how many, and *dies*, day; it means regularly (daily) recurrent. The paroxysms of quotidian fever occur daily. But this word, like the others here discussed, is loosely used with *almost* in reserve. People frequently say *daily* and *intermittent* and *recurrent* and *quotidian*, when they mean frequently or almost daily or practically regularly. *Undulant* means undulating, that is, moving up and down, or backward and forward, as waves do. Undulant fever (or Malta or Mediterranean fever) is characterized by recurring or fluctuating spells of fever.

He was DOCILE and GENTLE and MEEK *but he was one who could never, for example, be brought to sign himself your* HUMBLE *servant.*

Being *docile* he was "amenable to instruction"; being *genile* he was tender, kindly, and well born; being *meek* he was mild, patient, and long suffering under annoyance or provocation. But *meek* may now be used with the unfavorable sense of spiritless or passive. *Humble*, aside from being merely a formal term of address, may imply a sense of inferiority with the idea of cringing or groveling and unwarranted abnegation of self. The word is Latin *humilis*, low (ultimately *humus*, ground). In *humble pie*, however, as in *eat humble pie* meaning to be humbled or humiliated or apologetic, the word *humble* is really Old French *numbles* or *nombles* (sometimes also *ombles*, *umbles*, *lombles*, the last showing assimilation of the article *le*). This was (is) the plural name of the entrails—heart, liver, kidney, and so forth—of the deer from which a "picnic pie" was made to be eaten as a rule by the servants accompanying a hunting party. It is ultimately Latin *lumbus*, loin, or *umbilicus*, navel. The *h* is now sounded in all uses of the word *humble*. If, however, you tell someone that he must eat humble pie, you may give the term a much more disagreeable connotation by saying *umble pie*. *Mild* connotes mere absence of everything that is cruel or harsh or severe. *Lowly*, like *humble*, connotes abjectness or abasement, but to a lesser degree and usually in reference to things rather than to persons, and it is less likely to suggest disparagement. Both were once class words, and as such implied deference and submissiveness. But as democracy has expanded and despotism disappeared, their connotations have accordingly modified. *Deferential* implies a gracious and polite surrender of one's opinion and judgment to that of

someone else, courteous and complaisant consideration of another's point of view. *Respectful* is more formal; it implies manifestation of esteem and honor as due and just and right, without emotion or personal import; it is little more, as a rule, than dignified recognition. You are *modest* when you make it a point not to evince too much confidence in yourself or the things that you can do, without being self-denying or obsequious; you are *shy* when you avoid meeting and mingling with others; you are *bashful* when such meetings or contacts make you self-conscious and awkward and "at a loss"; you are *diffident* when you honestly distrust your reactions and your powers on being exposed to activities in company with others; you are *demure* when you "put on an air" or affect an appearance of modesty or decorum which may or may not be quite the opposite of what you actually feel; you are *coy*—derivatively *quiet*—when you pretend to be shy or modest for an ulterior motive, usually that of winning someone's attentions. Coyness may be nothing more or less than sheer coquetry.

He DODDERED through the door and REELED alarmingly toward the sofa.

Applied to persons *dodder* suggests age, *totter* childhood. An old man dodders; a child totters. An old person is sometimes called a dodderer; a child a tot. But *totter* is frequently applied to old persons also; *dodder* to young persons never; and both are used of things—buildings, trees, bridges—that are unstable or about to fall. Both words mean wobbly, unsteady, trembling, or uncertain of equilibrium. *Reel* denotes dangerously off-balance motion, whirling or round-and-round motion, to move uncertainly and dizzily. But there may be no outward evidence of reeling, as when you speak of a reeling (dizzy) head or a reeling (changing) opinion. *Throb* is an imitative word meaning to beat hard or violently, perhaps visibly. *Beat*, in this company, implies repetition and regularity, as when you speak of heartbeat and drumbeat. *Palpitate* goes beyond *throb*, and thus beyond *beat*, in implying quickness and irregularity that are symptomatic of disorder. You speak of normal heartbeat, of an unusual heartthrob, of an abnormal heart palpitation. *Pulsate* is the Latin equivalent of Anglo-Saxon *beat*, meaning regular and rhythmic moving or beating; the word is used literally of pulse and heart but not in other physical or material senses. The rain does not pulsate, neither does a drum; but figuratively you may say that you feel an audience pulsate with interest as the curtain is about to go up or that you sense the pulsating patriotism of the country at a time of national crisis. *Vibrate* means to move to and fro, frequently indicating regularity and rhythm, but it has a wide variety of applications, both literal and figurative. The heart vibrates, the drums vibrate, a sound vibrates through the air, a building vibrates in response to an explosion, your mind vibrates as between one belief and another, your affections vibrate, and so on. In many uses the word is almost exactly synonymous with *thrill*, *throb*, *pulsate*, *beat*, *palpitate*. You say, however, that a pendulum *oscillates*, that is, confines its movement or vibration to certain constant scope, whereas *vibrate* may denote unlimited movement as well as movement that is rapid or slow or spasmodic. *Sway* denotes swinging unsteadily in one direction or another, as if not firmly fixed

at a base; it may denote movement that is uncertain or unpredictable, or that is deliberately and consciously graceful, or, perhaps, constant or irregular in swinging, and, figuratively, indeterminate or vacillating attitude of mind or heart. If you say that a tree sways in the wind, you may mean that it is not firmly rooted; if you say that the populace is swayed in its convictions now by this orator and now by that one, you mean that it is shifting and wavering. *Potter* is to dawdle or trifle, to engage briefly in doing this or that aimlessly and uselessly (*putter* is a variant form). But he who potters may be most serious for the time being, while he who trifles is deliberately unserious, and he who dallies trifles and wastes time coyishly or coquettishly. *Dawdle* here means idling, frivolling, wasting time. *Potter*, *trifle*, *dally*, *dawdle* are, in a way, figurative equivalents of the literal aspects of such words as precede them in this treatment, though they themselves are not without their literal applications, particularly *potter*.

His remarks were sometimes very DROLL, even though he was regarded as ECCENTRIC.

Droll means oddly or differently facetious, and contains a little of the idea of buffoonery; the droll fellow is a quietly pleasant and amusing one. *Eccentric* is a Greek word meaning off or out of center; thus, out of the ordinary or somewhat off normal. *Erratic* derivatively means wandering or wavering; it emphasizes the idea of *eccentric*, carrying in addition the idea of peculiar or capricious, and it is somewhat less respectful. *Queer* originally meant athwart or across or oblique; it is now used in the sense of different or not understandable or open to question. But it by no means always connotes laughable or ridiculous; it may sometimes suggest quite the opposite. *Odd* means queer, among other things, but it also indicates uneven, unpaired, unmatched, and thus perhaps fantastic and unaccountable. *Quaint* carries something of the idea of oldness; anything that is odd or unusual or old fashioned in an amusing or entertaining way may be called quaint. *Singular*, in this company, pertains to the only one—or to the one of very few—of a kind; a singular fellow is one the like of whom you have rarely or never before seen. *Peculiar* derivatively means private property, and from this it derives its present meaning, namely, belonging particularly and distinctively to one, characteristically different, having qualities not possessed by another or by another group. In the Authorized Version (Exodus 19:55) you may read "ye shall be a peculiar treasure unto me"; in the Revised Version the reading is "ye shall be mine own possession." The latter brings out the meaning of *peculiar* as, strictly used, it remains today. *Strange* is the covering term for these words; it derivatively means on the outside, and, thus, unfamiliar or off the beaten path, hitherto unexperienced or experienced but seldom. *Outlandish* holds much of the original meaning of *strange*, namely, from outlands, from outside, and thus bizarre ("having a beard"), rough, uncouth, perhaps ill mannered. But *strange* is loosely used in general expression to mean *droll*, *odd*, *singular*, *peculiar*, just as, unfortunately, *funny* is. This word should be confined to the meaning of amusing or striking or humorous or absurd. But it is probably used as a synonym of *queer* and *odd* far more often than in its exact sense. *Laughable* is or should be said of whatever

makes one laugh openly, frankly, audibly. That which is *laughable* excites gaiety and mirth; that which is *ridiculous* evokes something of the derisive or malicious; that which is *ludicrous* has elements of the burlesque or incongruous or exaggerated in it. *Absurd* is Latin *surdus*, deaf, intensified by the prefix *a(ab)*; thus, very deaf, and then dull or uncomprehending. Its present meaning is ridiculous or preposterous, and this comes about from the fact that inability to hear very often makes for irrational, not to say ludicrous, reactions. Inadequacy or insufficiency of sound is derivatively implied in the word. The original meaning is entirely lost in present-day usage of the word.

He had never forgotten the DROMEDARY that he saw on the memorable day when his father had taken him to the HIPPODROME.

Drome is ultimately Greek *dramein*, run; the noun *dromos* (plural *dromoi*) means course, running course, racecourse, runway or entry or passageway, as between rows of columns. Originally *dromedary* denoted an "express camel," one, that is, especially swift and trained for riding; it now refers to the single-humped camel of the Middle East (especially Arabia). *Hippodrome* (Greek *hippo* means horse; thus, course for horses) is the name of the ancient racecourse; it later came to be applied to a circus or to an outside track, and still later to any particularly large theater capable of accommodating animals on stage and, perhaps, a menagerie back stage. In sports circles the word is still sometimes used to mean any fraudulent arrangement of a contest, in particular a fixed race. *Drome*, as an ending in word coinage, is quite as versatile as *cade*; there are *autodrome*, *motordrome*, *velodrome*, *waterdrome*, and many other such hybrid combinations especially in the literature of publicity. *Velodrome* is derivatively a tautological formation, *velo* being *velox* (primitive of *velocity*) and *drome*, as above, meaning a place where speed may be realized. This word has, however, come to be used as the name of a racecourse for bicycles. *Palindrome* is Greek *palin*, again; thus running again or backward. But perhaps the most common use of *drome* in combination occurs at present in *airdrome* (*aerodrome*, of course, with the British), which is happily or unhappily increasingly used to denote a place where airplanes depart and land. *Airport* is a general synonym, as are *airfield*, *flying field*, *landing field*. The effort made not so long ago to confine *airport* to the meaning of a field for airplanes situated on or near water ports has failed. *Airfield* is more properly reserved to meaning the field area itself, while *airport* and *airdrome* are more expansive, including not only the field base for aircraft but everything connected with travel facilities and airplane servicing. *Aviation field* and *flying field* are better used, not as synonymous with *airport* and *airdrome*, but as indicating a specially graded field used for taking-off and landing practice, and having unimproved areas for operational tests. *Landing field* is probably still the most popular name for *airdrome*, used more perhaps by the general public than by airmen themselves or by frequent travelers by air. *Air terminus* or *terminal* is a correct, perhaps growing, term for a principal *airdrome*; *airstop* for the occasional or en route "station." Less common uses of *drome* as a combining form are to be seen in *prodrome*, chiefly a medical term meaning approaching (running toward) disease; *antidrome*, running away from normal, running against or

away from healthy condition; *syndrome*, concurrence, collective symptoms indicating a disease. These terms are not much used even in medical circles, but their adjective forms—*prodromic*, *prodromal*, *prodromous*, and so forth—are more commonly met in both professional and general usage.

LABOR *has become* DRUDGERY *for him, and I fear that he may soon be incapacitated for all* WORK.

Labor, in this association, means the expenditure of effort and exertion for the sake of producing what is needed or demanded or desired; it connotes as a rule wearying and exhausting and monotonous activity. *Work* is the generic term applied to all physical and mental exertion made in a serious purpose to serve oneself or others. *Toil* implies strain and exhaustion and fatigue and even, on occasion, pain; it is excessively hard and trying labor. *Drudgery* is irksome, menial, distasteful labor or toil, expenditure of effort in a plodding and mechanical manner in doing that in which there is neither lofty aim nor stimulating promise. The digging of a ditch is work; it is also labor. It becomes toil when difficult rock is encountered and the digger's strength is thus challenged. It is drudgery to him who is merely serving time as a laborer, or who is burning with the fire of genius. *Drudge* is Middle English *druggen*, probably cognate with now archaic *dree*, endure. The parasitic *d* is the result of folk pronunciation. *Occupation* is regular and habitual, perhaps routine, work, the major serious activity in one's life, whence comes the wherewithal for the comforts and necessities of living. *Employment* is almost an exact synonym of *occupation*, but it connotes in the main working for another whereas *occupation* may mean also working for oneself. *Business* is likewise synonymous with *occupation* in much of its usage, as well as with *employment*; it bears particular reference, however, to mercantile or commercial work. *Trade* may carry the same reference, but it is a broader term than *business* applying to any occupation or employment or work having to do with industry, mechanical or handcraft, with the exception of farming and herding and ranching, and similar outdoor occupations. *Task* applies to piece-work; it is an assignment of work given by another, usually in small amount and at intermittent periods. But *task* (derivatively a rating or appraisal) is loosely used in reference to any unit of work or pursuit, as when you speak of your daily task(s). *Job*, in this company, is colloquial for piece or temporary task (derivatively it is *lump*). Though all of the above terms are loosely covered by *job* it is, strictly speaking, any assignment or undertaking of a miscellaneous character. The word *odd*, as in *odd jobs*, is superfluous, *jobs* itself conveying the idea of odds and ends. *Stint* denotes a task or a job of short duration and one that calls for the minimum of time; it is a fixed or allotted assignment that may be performed almost automatically (derivatively it means short or dull of wit).

The policy of the club is distinctly EACH for all and ALL for each, not EVERYBODY for himself.

Each has individual signification; *every*, collective signification, in the sense of all. The one is always definite and singular; the other, indefinite and, though grammatically singular, may have plural meaning. *He leaves for*

work every day at eight is therefore preferable to *He leaves for work each day at eight*, for all work days are thought of, not each day as a separate unit. *Every cloud has a silver lining* means all clouds. *Each cloud has a silver lining* conveys the absurd idea of a countable number of clouds the lining of each of which is referred to individually. Like *apiece*, *each* is thus indicative of distributive equality. Each of the men now has a shovel and The men now have a shovel *apiece* say exactly the same thing. *Every* and *any* are likewise distributive, but *any* may imply limited distribution, whereas *each* and *every* suggest complete coverage, the one individually, the other severally as a matter of classification. *All* and *both* are opposed to *any*, *each*, and *every* in the fact that they are collective. *All* arrives at totality at one fell swoop; *each* and *every* go one by one until the same totality is reached; *any* may or may not refer to the total. *Both* joins or unites two. *Either* denotes one of the two indicated by *both*; *each* individualizes or emphasizes one of them. If you say you are going to a picnic with either John or Bill, you mean you are going with one or the other, and you may have two different picnics in mind. If you say you are going with both John and Bill you mean that all three of you are going together. If you say you are going to the picnic with anyone, you may mean with John or with Bill, or with anyone else who is going. *Individually*, in this connection, means identifying or distinguishing each person (or thing) in a group, on his own, without any suggestion of equality among the members. When you greet each member of your party separately and personally, you greet him individually. *Individually* thus means "eachly." *Distributively* suggests proportioning or dealing out, and is less used of persons than of things and figures and abstractions. Distribution connotes "everyness" rather than "eachness." *Severally* and *separately* stress the idea of apartness, and at the same time in given instances denote equality of favor or disfavor, guilt or innocence, responsibility or irresponsibility. If you say that those accused of a crime were tried severally, you mean that each was tried separately but not individually, since all alike are suspect. If you say that they were tried individually, you imply that each one was tried on some particular phase and not on the crime as a whole. If you say that the offenders were sentenced to ten years' imprisonment each, you mean that they were given ten years each or, individually, that they were given ten years apiece.

His EAGERNESS for promotion led him to perform his duties with ALACRITY.

Eagerness is inner fire or zeal that drives subjectively to the realization of ambition. *Alacrity* is immediacy and quickness of response to external stimulus. The one suggests seriousness and conscientiousness; the latter, readiness, heartiness, perhaps cheerfulness in compliance. They are, thus, in this company subjectively and objectively complementary terms. *Agility* pertains to movement or activity regardless of motivation; it implies the deft and dexterous use of one's body, quickness and lightness of muscular reaction, ease and elasticity in movement. *Nimbleness* is the Anglo-Saxon equivalent of Latin *agility* but is of narrower literal application, of broader figurative application; you speak of the nimbleness of bodily parts—hands, fingers, feet; of the nimbleness of a person's mind and dialectic and wit. *Vivacity*

pertains chiefly to the mental and the temperamental rather than to the physical; it means liveliness and animation of the mind and the disposition, general aliveness and spiritedness of conduct and deportment. *Gaiety*, in this company, means state or condition of exuberance; it pertains to temporary rather than permanent quality, and is more likely to be superinduced by external stimuli, whereas *vivacity* suggests the innate or inborn. *Vivacity*, moreover, is primarily individual and personal; gaiety may be, but it applies in an equal degree to crowds and animals and objects and affairs, as when you speak of the gaiety of a dog or a decoration or an event. *Sprightliness* (*spriteliness*) connotes even more of the idea of spiritedness than *vivacity*; the first syllable is indeed, the word *spirit*. A bedridden invalid may manifest sprightliness; children in the nursery, vivacity; a ballroom, gaiety; young dancers, nimbleness; circus gymnasts, agility; the young employee, alacrity; candidates in examination, eagerness.

As an EARNEST of good intention he paid twice as much in advance as the contract called for, and in addition left his expensive car with me as PLEDGE.

Earnest implies a promise of "more of the same" to come; it thus suggests similarity in kind. Earnest money is payment to bind a bargain, but the word in colloquial usage may denote fractional assurance of anything of which more is to follow. The effort of a person serving on probation in any work constitutes an earnest of the kind of work he will do when the job is made permanent. *Pledge*, as far as general usage is concerned, means formal promise to do or not to do something; but in the introductory sentence it means any concrete evidence of intention to meet obligation. If you find, after enjoying an expensive dinner at a restaurant, that you have no money on your person, you may leave your watch or another piece of jewelry with the management as pledge that your bill will be paid. The word does not, thus, as *earnest* does, imply similarity in kind, but it does pertain to material when used concretely—goods, chattels, any movable articles. To take a pledge (*the* pledge, formerly, in connection with total abstinence from alcoholic liquors) is to make a solemn promise only less binding than a formal oath. Used in connection with a toast or a health—drinking one's health—*pledge* denotes good will, kind wishes, "the best of everything to you." *Security*, like *pledge*, may pertain to anything given or deposited as promise or intention, but it is used more frequently in connection with formal financial dealings than either *earnest* or *pledge*. It is at the same time used synonymously with either. Money, stocks, bonds, bail, collateral of any kind, may be used as security, as may a promise in a debtor's own handwriting. *Paper security* means bonds, stocks, mortgages, contracts, and the like; *real security*, any kind of real or personal property. Anyone who assumes liability for another—for his debt or default or miscarriage of payment—is called his *surety*. But this is also a general term meaning any kind of security for payment, any form of serious promise; it may also be money paid or deposited, or any other sort of credit as insurance against loss or damage. If you make yourself responsible for another's appearance in court, you become his *surety* or his *bail*. *Bail* also means the money or other form of guaranty

given as promise against the other's default, as well as the privilege of being conditionally released—"out on bail." *Token* means symbol or other visible sign substituted for something else by way of promise or proof that faith will be kept and value received will be returned. You speak of a gift or an honor or a dedication, for example, as a token of love or esteem. A metal piece struck off for use in paying a fare or a negotiable paper usable as currency is called a token, its worth being guaranteed by the company issuing it. It is, with the exception of this last usage, more abstract and poetical than the other terms here discussed, but is not yet by any means so literary as *gage* which now, when used at all, denotes a concrete pledge thrown down or given as guarantee that one will appear at a certain time and place to carry through a contest or fight, or supply irrefutable evidence of some right. *Guarantee* is both noun and verb; *guaranty* is preferably noun only. You guarantee a service; you issue a written guaranty. Both words, however, pertain to the acceptance of responsibility for one's own or another's promise or debt or default, and in this general signification are frequently used interchangeably either in reference to the form of guaranty given or to the person giving it. The latter, however, is somewhat preferably called *guarantee*; the former *guaranty*. You say that you will be another's guarantee, and that you offer a binding paper as guaranty. Cuba says that she wants some guaranty against attack; the United States says it will be guarantee. The person or company or nation giving a guaranty may also be called guarantor. *Guaranty* is obsolete in the sense of a guaranteeing party, though it is still so used in law to some extent.

He has been on EDGE for a week or more, and his friends think that he may be on the VERGE of a nervous breakdown.

The term *on edge* means impatient, irritable, nervous; it is an idiom derived from the literal meaning of edge—the sharp or acute cutting line of metal or stone, or other material, formed by two surfaces coming together continuously, like the blade of a knife. But by figurative extension, *edge* denotes order or rim or margin or dividing line and thus keenness and pointedness and piquancy. You speak of the edge of a hill or say that someone's remarks have an edge or that his reaction is edgy. *Verge* literally means extreme edge, and, figuratively, close to or on the edge of or extreme point of; in the introductory sentence it pertains to the other or dangerous side of a thing or condition—to an area beyond which—whereas in much usage it may also pertain to the "safe side." When you say, for example, that the cows were on the verge of breaking into the corn, you refer to the area within which, and suggest the idea of border. The word formerly applied to that limit or area over which the authority of royalty extended. A *verger* is not only an official who carries the *verge*—a rod or staff as symbol of office, ecclesiastical or other—but one who, if he be a religious official, has charge of the interior of a church or cathedral. *Brink* is originally a Scandinavian word meaning precipice; it is less often used figuratively than are *edge* and *verge*, and when it is, it is preferably confined to the idea of precipice, as on the brink of the grave, on the brink of the falls, on the brink of the canyon. You do not say on the brink of disillusionment or on the brink of misfortune.

It is, thus, customarily concrete in its connotations rather than abstract. *Brow*, in this company, denotes the upper edge of a hill or the projection of a cliff, or, in general, the top of a hill in a road. *Ledge* suggests a shelflike projection on the side of a mountain, or, it may be, a ridge formation beneath water, or any shelflike projection in construction work; it implies, as *ridge* does, a degree of continuity, but the latter word denotes a longer protuberance—"spinality"—with sloping sides and is often a line of junction of two sloping surfaces. But *ridge* is loosely used to mean a long narrow hilltop or range or even a watershed. *Brim* is the upper edge of anything, such as a container or a pond or a river; it is used preferably with reference to the inner surface, but in colloquial usage it is a loose synonym of *rim*, the two words being interchangeable. The latter, however, in strict usage pertains to circular or curving surfaces, as the rim of a hat or the rim of a wheel, and suggests border or margin or edge merely, whereas *brim* suggests the top of a depth. You say that your cup is full to its brim, and that the rim of your cup is rough. *Flange* denotes the mechanical or structural extension of a rim on an object, such as a wheel, to guide or strengthen it, or to attach it to another object; the spreading rim or flange of a car wheel helps to fit it to the track and to prevent its running off. *Border* signifies that part of a surface just within its edge or outer limit or boundary; it is very often, however, used synonymously with *boundary*. Used geographically it is a looser term than *boundary*, the latter indicating fixed line or measurement, whereas *border* is frequently used loosely to denote at the boundary or near the boundary. *Margin* is less often used geographically; it suggests measured width, as *border* may sometimes do, as when you speak of the embroidered margin or border of a fabric. And you may with equal correctness speak of the margin or the border of a lake, a meadow, a carpet, or a parquet floor.

The medicine will have a soothing EFFECT, and the CONSEQUENCE will be reduction of fever.

Effect is that which is produced by a cause, or follows as reaction to a definite cause. *Consequence* is derivatively that which follows with or through; it is less immediate and unified, as a rule, than *effect*. An effect is often brought about in spite of difficulties and obstacles; a consequence comes about more or less automatically after initial action. Your stepping on the accelerator has the effect of speeding the motor, the consequence being that your car will move faster. *Result* is consequence that connotes end or conclusion; it is consequence, therefore, that achieves. Derivatively *result* means leap back; it contains something of the idea of proving or checking or calculating. *Issue* implies action—a "going forth"; it suggests processing or flowing or passing. You speak of the issues involved in arguing a question, of the result of a debate. *Upshot* was originally used to indicate the last arrow or the last shot of an archery contest, the concluding and deciding shot. The arrow issued from the bow, resulting in victory of one contestant over another. Anglo-Saxon *outcome* is Latin *event* (*e*, out, *venio*, come), but the former is the more comprehensive and inclusive, the latter usually denoting the last of a series of steps in an issue or a result. You speak of the outcome of a series of games or contests, and of a climactic event in a spectacular career.

The EFFICACY of his prescriptions may prove his COMPETENCE as a doctor.

Efficacy pertains to things that have the inherent power to bring about result. *Competence* implies proved fitness, fitness that is acquired through education and experience; the idea of competing still resides to a degree in this word, and thus gives it something of the meaning of proved through competition. Its close synonym is *efficiency* which connotes in particular the practicability of operation and gives affirmative answer to Does it work? *Efficiency*, in other words, implies the expenditure of effort and energy and thought; it pertains also to inner quality and is used of both men and things, always carrying the idea of active or operative power rather than static. *Capability* implies qualification for some active exercise of power, and so far it is synonymous with *efficiency*; but it often means also unused and undeveloped faculty. *Ability* denotes the state of being able, the power to do; *capacity*, the state of being receptive, the power to acquire and hold. Crabb says that ability is related to capacity as genus is to species. You may have great capacity to store and hold knowledge in your mind but lack the ability to make use of that knowledge. *Capability* may be regarded as a coined combination of *capacity* and *ability*; it includes the "storage" or holding idea of *capacity* plus the qualification to do or carry out connoted by *ability*. If you have the power to convert your store of knowledge (capacity) into efficient and resultful activity (ability) you may be said to have capability. *Effectiveness* emphasizes results or effects; it is more decisive and concrete and practical than the foregoing terms in its applications, and is more likely to pertain to outside agency and influence than to inherent quality. You put a new rule into operation to test its effectiveness. After the test has been made you ponder its *effectuality*, that is, you ponder whether it has worked as it was intended to work. *Effectuality*, in other words, while also emphasizing the idea of result, pertains more particularly to adequacy "after the event." The effectiveness of the prohibition laws was always in doubt; their ineffectuality justified the doubt. *Faculty* is Latin *facere*, to make or do, and this original meaning is basic; but in this company the word applies to that ability that is easily brought into play because of instinctive equipment. It is sometimes called native ability in contradistinction to that power to do that is acquired through long and arduous study and application.

He is indeed one of the ELECT, and this remark means vastly more to him as well as to all who know him than to say that he is one of the INTELLIGENTSIA.

As noun *elect* means one who or that which is shown to be preferred as result of voting or other method of choosing or qualifying, one or more chosen by God as worthy of special service and salvation, any highly regarded person or thing, a member of an inner circle or the circle itself, an adept. In such literal expressions as president-elect or chairman-elect, it implies elected but not yet acting. In the particular usage of the introductory sentence *elect* is a favorable and complimentary term, suggesting high up, advanced, superior in some realm or other. *Elite*, an adoption from French, is frequently used synonymously with *elect* in meaning a person or a group that is regarded as

superior or highly special, though its use is confined very largely to social status, as when you speak of the elite of society or the elite of the diplomatic corps. *Intelligentsia* (*intelligenzia*) is less specific and lofty in connotations, pertaining, as it does, to a class or group distinguished for independent thinking and awareness, especially in regard to political and social and economic affairs (the word came into general use about 1917 in connection with the Russian Revolution as a term of distinction between the leading intellects of the movement and the bourgeoisie or proletariat). It has come, however, to have certain unfavorable connotations, such as red or theorist or revolutionist, or one who wears flowing windsor tie, has an abundance of uncombed hair, dirty fingernails, and bad manners, accompanied with keenness of mind and bohemian habits. It is primarily a collective noun, plural in form but often singular in signification. *Cognoscente* (plural *cognoscenti*) is sometimes written *conoscente*; it means one who knows a subject—any subject—thoroughly; it is a generic equivalent of the more or less specific *connoisseur* which pertains chiefly to one who knows about matters aesthetic and is an expert in judging them, though the word has broader applications also. *Cognoscente* may often be used interchangeably with *intelligentsia* though it is frequently applied to more general matters as well as to academic ones. Those high up in the ranks of medicine and philosophy, for example, may properly be called *cognoscenti*; those who are notably—perhaps notoriously—aware and abreast in current affairs and who do marked independent thinking and theorizing about them are more properly referred to as the *intelligentsia*; those who evince extraordinary taste and judgment in regard to the fine arts are correctly called *connoisseurs*. Latin *literati* (plural of *literatus*) means men of letters or scholars in general; though masculine in form it includes women, and is thus applied as of common gender. Loosely it is used of any learned class, though it is commonly restricted to the field of literature or belles-lettres. The term may in most respects be regarded as a specific equivalent of *intelligentsia*. *Select* derivatively denotes gathering aside; the select is one or are those set aside discriminately, chosen with discernment, “handpicked.” *Exclusive* often suggests the condescending and supercilious and snobbish; when you speak of the exclusive you may very often mean those who have set themselves apart in a holier-than-thou attitude, as it were. But you may also mean separate and apart and segregated by nature or quality. Both *select* and *exclusive*, used as nouns, are more frequently plural than singular in meaning (though not in form) and they are not uncommonly interchangeable. *Ultra* is a Latin adverb and preposition meaning beyond the usual, extreme, extravagant; as noun it denotes special class or person, extremist, radical, and sometimes exclusive as in the sense of the social 400. The Latin phrase *ne plus ultra* means uttermost, nothing more beyond, the highest achievement possible. It is most commonly used as a combining form or modifier, as in ultraconservative and ultrafashionable, but as noun it is merely separative and conveys nothing by way of choice or elect. You say that someone stood with the ultras or that the ultras held a session of their own. *Outre* is the French equivalent of Latin *ultra* (*outré*, overdo) but as an English adoption it means odd, extremely unconventional, exaggerated, eccentric, outraging decorum, bizarre. When you say that some-

one's costume at the ball was *outré*, you may mean that it was shocking or, at least, arresting in its daring. The term *outré mer* means foreign land or region beyond the sea or the outer realms. *Chosen* is generic, and is most often used as adjective rather than noun; but you speak of the chosen of the Lord, of the chosen of Fate, in both of which one or ones is understood after *chosen*. It differs from *choice* in that it denotes processing—selection and rejection—whereas *choice* denotes the fait accompli, the completed selection, after rejection has been made. The chosen may turn out to be choice and the choice may ultimately reveal itself as unworthy of being chosen. But this is something of a quibble, for the chosen people of the Lord are His choice people or the people of His choice, and they are the elect and the elite and the select as well. They are not necessarily the exclusive, nor yet the intelligentsia or the cognoscenti. In Mark 13:20 it is written that for the elect's sake, whom He hath chosen, He has shortened the days (of affliction). Here, as in general usage *elect*, like *choice*, suggests resultant, whereas *chosen*—verb, noun, adjective—emphasizes process.

The furnishings were ELEGANT; the linen, EXQUISITE; the service, well nigh PUNCTILIOUS.

That is *elegant* which is tasteful, finished, refined, faultless; it pertains principally to the personal and the artistic and the cultural and "the indoor" rather than to the merely physical or natural. That is *exquisite* which is "close-up" and delicate and fine in its every manifestation; exquisiteness is elegance made precious by means of intricacy and nicety of achievement. That is *punctilious* which observes the fine points of procedure of any kind, and it may, indeed, become excessive and labored. The word in such company as this denotes exactness and precision in regard to ceremonial detail. It is Latin *punctum*, point, whence the Italian and Spanish diminutives *puntiglio* and *puntillo* meaning jot, trifle, nice point, petty formality. The noun *punctilio* is commonly used in the plural, as when you say that someone is always insistent upon the punctilios. *Punctual* and *punctuation* are basically the same word, and the pedagogical warning Observe your punctilios in writing, was once understood to refer to commas, semicolons, and their goodly company. All three words apply, likewise, to abstractions, as elegant manners, exquisite taste, punctilious habits. That is *nice* which is discriminating or subtle or punctilious; it pertains more particularly to the mental than the emotional, more to the close differentiations made by the mind than those of the feeling or intuition. *Nice* may imply overzealousness by way of meeting standards, and thus become the equivalent of finical; in this unfavorable connotation it is closely synonymous with *punctilious*. That is *precious* which is overnice or affectedly ultra or "hairbreadth"; milady may make any nice distinctions between tea dress and luncheon dress, but she becomes precious when she insists upon varying the color of her lipstick in adaptation to these functions. That is *delicate* which is slight or frail or finely and skillfully made, and which thus calls for soft and tender handling because of innate fragility; a delicate piece of china is so finely wrought that it inspires care and consideration in use and at the same time radiates beauty; a delicate situation is one that calls for great tact in its solution, else somebody be hurt or some-

thing blundered. That is *dainty* which is elegant in a small way; daintiness has been called miniature elegance. Derivatively the word is Latin *dignus*, worthy, honorable, dignified; the French made it *deintie* and added the idea of delicacy to it, in view of the logical fact that worth and honor and dignity are inextricably linked with delicacy. But it may now mean delicious, as to the palate, or finely wrought and thus pleasing to mind and eye. And it may even suggest *squeamish*, that is, overnice to the degree of causing offense and disgust. That is *delicious* which is extremely pleasing or delightful especially to the senses of taste and smell, as well as to one's sense of humor; the word is decidedly inapplicable anywhere in the introductory sentence, and it amounts to slang or vulgarism in such expressions as delicious book, delicious game, delicious gal. That is *tasteful* which evinces good taste; this now covers discernment and appreciation in all matters pertaining to art and letters and music, and so forth, and the word thus comes to be identified with expert aesthetic judgment, though originally it pertained to physical taste alone and was (as it still is) a synonym for savory. *Tasty* is a low colloquial form of *tasteful* in this original meaning—pleasing to the taste, palatable.

Finally the cross-examiners were able to ELICIT the confession from one of the culprits that the money had been EXTORTED by threats of bodily injury.

Elicit means to bring to light, to "allure," to draw out or reveal or develop as result usually of some difficulty or resistance; you elicit information after much questioning perhaps, elicit from a person his philosophy of life only after considerable pains and discussion, elicit a confession from a suspect after long effort and much parrying. (*Elicit* must not be confused with the adjective *illicit* meaning unlawful, not permitted, pertaining to that which is forbidden or improper.) *Extort* is a more unfavorable term; what is extorted from a person is as a rule obtained by force of one kind or another, perhaps by violence. But it may imply nothing more or less than a mild resistance, as when you say that your son extorted his allowance from you in advance through sheer droop of lip and moistness of eyes. You may later elicit the reluctant information from him that he wanted the money in order to take a girl to the circus. *Evoke* originally had the idea of mumbo jumbo in it; that is, it denoted a kind of incantation, especially on the part of magicians, by means of which spirits were induced to help them in their arts. Now the word means to be brought to the surface or to be made evident as result of stimulus. You say of a person, for example, that his manner always evokes humor in others or that a certain painting that you had been advised to see evoked not the slightest interest on your part. *Deduce* is to draw a conclusion from, to infer or conclude after consideration of event or abstraction; it usually implies inference as result of reasoning. It must not be confused with *deduct* which is derivatively the same word but which means to take from or subtract. You deduce from what I say that I do not care to accompany you; you deduct expenses from your charge account. *Infer*, strictly used, means to arrive at opinion or judgment as result of reasoning from premises. *Imply*, on the other hand, suggests the idea of ascribing as

result or having bases or grounds for the ascription. You infer from evidence or from reading that a story is not true; you imply by what you say that it is not true. *Infer*—"to bear in"—is more general, very often meaning little more than guess or surmise, or to conclude quickly upon very slight evidence. *Imply*—"to fold in"—may be an antonym of *express*; it denotes the conveyance of meaning by means other than direct speech or action, albeit by logical association or (as very often in law) by construction. *Signify* means "convey by sign"; to signify is to leave no doubt; it is more positive and concrete than *infer* and *imply*. The minus sign signifies subtraction; it implies less or smaller or fewer; it infers loss or losing. *Extract* is derivatively to "draw out"; you speak of having a tooth extracted and of extracting a nail by the use of pliers. But these are merely literal illustrations. You also speak figuratively of being unable to extract blood from a stone, or to extract the central theme from a badly written book.

His boast is EMPTY and his mind VACANT.

Anglo-Saxon *empty* and Latin *vacant* were once regarded as synonymous, but they are not so today in most respects, having through usage developed some very arbitrary idiomatic differences. In this sentence both are used figuratively, of course, *empty* denoting idle or meaningless, as Anglo-Saxon *aemetig* does, and *vacant* denoting blank or void, without power of cerebration. But strangely enough *empty head* means the same as *vacant mind* idiomatically. You do not say *vacant head* and *empty mind*. Literally *empty* means containing nothing, having nothing in it, as an empty jar, an empty granary, an empty tank; *vacant* means unoccupied by whatever has previously been in occupancy, is suited for occupancy, likely to be in occupancy again, as a vacant house, a vacant lot, a vacant place (at table). But you speak of a vacant day and of an empty heart, of a vacant stare and an empty promise. These are quirks of usage that have become idiomatically frozen. They cannot be explained away by saying that *empty* is the homelier and more commonplace of the two words—a sometimes correct but sometimes erroneous explanation of the differentiation between Anglo-Saxon and Latin elements. *Empty* is associated figuratively on levels just as elevated as *vacant* is, though the latter has broader abstract applications. When you speak of a vacant house you mean that it is unoccupied by persons, that it is untenanted or unused. When you speak of an empty house you mean not only that there is nobody in it but that it is unfilled, unfurnished, unused even for storage. And this illustrates the arbitrariness of the differentiation at its best—or worst. *Blank* is Old French *blanc* (*blanche*) white; thus, free from writing or marks of any sort, and by figurative extension absence of characteristic or expression or animation. You speak of blank spaces to be filled in on an official form, of a blank expression (the slang equivalent is "poker face"), a blank check, as well as of blank (absolute) disappointment and blank (unfunctioning) mind. But here again there are arbitrary distinctions: You do not speak of a blank heart or a blank head or a blank hour. *Void* and *vacuous* are doublets, and both are today largely synonymous with *empty* and *vacant*, and are used chiefly of the abstract and the conditional rather than of the physical. The latter is now used to mean dull, stupid,

boring, inane, idle, as said of a stultified and foolish mind. A vacuous remark is a meaningless and stupid remark. *Void*—adjective, noun, verb—means empty principally in the sense of useless, unusable, annulled, without force or effect. The expression *null and void* constitutes tautological emphasis upon the fact that something is invalid or without legal sanction—a form of repetition that legal phraseology abounds in (cf. *namely and to wit, hereinbefore stated*, etc.). *Devoid* is ultimately Latin *de*, away, and *vide*, see; thus away from seeing, cast out. It is equivalent to *void* but with a structural difference in use, namely, it is always followed by *of*. You say that a paper is void, meaning that it is lacking in authorization; you say that a paper is devoid of legal authorization. The latter is sometimes regarded as stronger than the former, perhaps because of the more emphatic sound of the phraseology. *Destitute* is stronger and more concrete than either *void* or *devoid*. You say of someone that he is destitute of the necessities of life, that his application for help is devoid of proper signature (or that it is void because of lack of proper signature).

What had begun as impressive ELOQUENCE soon disappointingly turned into mere DECLAMATION and ELOCUTION.

Eloquence is moving and forceful and lofty utterance; it has retained its dignity of meaning ever since the ancient days when in addition to meaning (derivatively) speaking out, it was synonymous with rhetoric—the ability to express oneself with directness and fluency and powerful effect. Both of the other terms in the introductory sentence have fallen from the grace that they once bore. *Declamation* enjoyed a period of favorable use some years ago in the sense of speaking, either from memory or extemporaneously, but it has now come to denote bombast and harangue, and oratorical affectation and pretentiousness. *Elocution* pertains chiefly to training in speech, especially in delivery and effects; stress in the teaching of elocution came, however, to be placed upon outward show—gesture and sound—rather than upon content, and the art of elocution thus became artificial and mechanical. So the word today is used unfavorably for the most part, thanks to the former overemphasis upon the Delsarte system of fifty years ago. *Discourse* applies to both oral and written expression; in this company it is applied chiefly to the logical and consecutive presentation of thought, whether on paper or viva voce. It is loosely used, however, to apply to expression in general, from the running give-and-take of conversation to the formal oration and address and sermon. *Oration* pertains to both the content and the delivery of what is spoken before an audience on a formal occasion; it is a prepared and more or less elaborate speech, the content of which is usually adapted to some event or occasion. *Oration*, like *orison*, harks back to Latin *orare* to speak or pray. But when the former came into English, it retained the Latin suffix *atio* (*ationem*). When *orison* came in, it brought with it the equivalent French suffix *aïson* (cf. *raison* and *reason*). *Orison* has fluctuated much in accent. Shakspeare placed the accent on either the first syllable or the second, to suit his purpose. Milton accented on the first though many of his contemporaries gave accent to the second. First-syllable accent now seems fixed. *Address* may be used synonymously with *oration*, but it denotes

somewhat less of the special preparation and special occasion, and is thus somewhat less formal. It is conceivable, indeed, that an address may be extempore, especially as delivered by one who is accustomed to the public platform. But, like *oration*, it usually implies preparation as well as occasion, and is supplanting *oration* which has come into some degree of unfavorable connotation, such as long-windedness and stodginess. (In another sense *address* means a person's manner and bearing and impressiveness, that emanation that appears to unite courtesy, presence, tact, power, and other such qualities, and to demand not only respect but attention and interest.) *Sermon* is any serious discourse that exhorts to some course of action; as usually applied the word means the formal preaching delivered on Sundays (or at other times) by an ordained minister to his congregation; it is a doctrinal discourse based upon a biblical text. *Homily* may be the same as sermon, but it may also be any serious moral exhortation apart and separate from religious surrounding. *Encyclical* is a writing "sent around," a circular letter, usually a papal letter addressed to the bishops of the Catholic Church of the world. It is sometimes delivered, perhaps by radio, before circulation.

Their ENCOUNTER, though brief, is memorable for a sharp CLASH of wordy warfare.

In its special military use *encounter* means face-to-face battling with the enemy, and this meaning carries over to a degree in the general use of the word, holding more firmly to the noun than the verb. Even when you speak of an encounter of minds or talents, the idea of contest is present. But you may also speak of encountering a friend on the avenue, though the generic term *meeting* is preferable because less pretentious. The latter, however, implies greater casualness than the former which frequently denotes suddenness or unexpectedness. *Skirmish* likewise straddles between special (military) and general usage; it is a minor, more or less disordered encounter, scattered and indeterminate. *Clash* may be *clang* and *crash* in imitative combination (Oxford); it is a result word, that is, it is the sound of disturbance that results from an encounter or a skirmish or a collision, and so on. You speak of the clang of bells, of the crash of crockery, of the clash of arms, just as you speak, figuratively, of the clang or ring of an aching head, the crash of ideals, the clash of ideologies. *Conflict* is a generic term with a wide range of meanings and uses, both literal and figurative. It may pertain to actual fighting, as in battle, to divergence of opinion and variance in emotional reactions, to sharp contradictions between policies, to internal temperamental struggles in an individual, and so forth. All of the foregoing terms may denote a kind of conflict, intentional or unintentional, mild or hostile. *Collision* suggests dashing or violent or damaging encounter of moving bodies, its cause usually being accidental, its duration brief, its consequences frequently involved. You speak of a train or a motorcar collision, but you reduce the word in dignity somewhat when you speak of colliding with Fido as he was exiting and you were entering. The word is in all forms used of more important matters and very often of momentous ones. *Concussion* has in it the idea of shaking or shattering; an earthquake may damage by concussion; a serious shock may cause a concussion of the brain, that is, may lower or destroy

functional power of that organ. *Shock* is more general than *concussion* in that it is used of both the material and the immaterial; *concussion* pertains in the main only to the material and is thus generally a literal term. You say that you felt the shock of an earthquake, that someone has suffered a shock (a stroke of paralysis), that someone's behavior gave you a severe shock, and so forth. *Contact* is still held by the purists to be a noun only, but the momentum of its convenient usage as a verb has practically won the day, and it is now increasingly used as such (to the chagrin of the purists). Technically, in electricity, *contact* means the joining of two conductors, or the part itself by which the junction is effected. But generally the word means touching at a point in either time or space, permanently or temporarily, continuously or intermittently; or, as verb, to get or bring into touch with. The word is likewise generic, all of the terms above discussed denoting contact of one sort or another.

His speech was ENDED but not FINISHED—the hostile audience had seen to this.

End is Anglo-Saxon; *finish*, Latin. There is no more of what is ended; it is frequently used figuratively for death or destruction for the reason of its certainty, perhaps abruptness. His speech was ended because the audience forced him to discontinue. It was not finished because it had not been brought to the conclusion that he had planned. *Finish* implies rounded out, completed, concluded. This is the connotation in the term *finishing school*. You have read all of the book that you have finished reading. You may end your reading of it at any point before the conclusion. *Conclude* implies more or less formal closing. When you have concluded the writing of a story or a paper you have covered everything that you set out to cover by your original plan of work; when you have finished it, you have not only covered last points as well as others, but have made everything in it complete and perfect in treatment. You may *close* your explanation of something before you have either concluded or finished it, but by so doing you will leave your listener partly in the dark. *Complete* implies that something is without shortage or deficit or deficiency, and that its accumulation or growth is at an end. Whatever *stops* may or may not be finished; the word pertains to the cessation of motion whether or not the motion is completed. The idea of abruptness attaches to *stop*, however, and it most frequently pertains to interrupted motion. *Arrest* means to suspend motion and to hold it at the point of suspension, and *check*, to "slow up" motion or to arrest or stop it temporarily.

Though his life was seemingly one ENDLESS battle with his fellows, his service to mankind entitles him to this EVERLASTING memorial.

In general everyday usage Anglo-Saxon *endless* contradicts its formation; it should mean—and does in some uses—without end, infinite, length that never ceases; thus, duration as of external causation rather than essential quality. But like its Latin equivalent *interminable* it is largely modified in meaning and denotes simply protracted or seemingly without end or termination, enduring but not never ending. Thus you speak of endless effort and interminable lists, endless debate and interminable bickering (though both

words may, of course, be used literally). *Everlasting*, too, is used colloquially to mean, not lasting forever, but lasting for a long time, seemingly infinite and interminable. It is a more poetic and more richly connotative word than *endless*, more sentimental and less common or popular. You speak of an everlasting bond of friendship, of an everlasting belief in God, but of an endless belting, endless chain, endless search. Yet you speak of an everlasting spring or well, not of an endless one. However, in much usage these two words are used interchangeably, and *everlasting* amounts to little more than an emphatic form of *lasting*. *Eternal* implies beginningless as well as endless; *endless*, *interminable*, *everlasting* do not, but may, imply beginningless. You speak of the eternal God, of the eternal changes under which the universe evolves, of eternal life. Though *eternal* is, like most other words, used carelessly and sometimes flippantly in regard to time, it has nevertheless retained for the most part a dignity of application that approaches the sacred. *Everlasting* and *eternal* are very often properly used interchangeably; *endless* and *eternal* are not. *Immortal* means imperishable, never dying, forever abiding and free from death; it is said as a rule of human life, of the life principle, and of the soul; but you correctly speak of an immortal work, an immortal memory, an immortal hope, meaning that which will live forever. Sentimentalists may sometimes speak of the immortal soul of a domestic pet, dog or cat, and may use the word in a deeply religious sense that implies ultimate resurrection; it is not applied to ordinary material or physical things. Flesh is mortal; that which animates it is immortal. Such lesser words as *boundless*, *ceaseless*, *deathless*, *limitless*, *timeless*, are in general, synonymous with *endless*, suggesting without bound or stoppage or extent, but not without beginning. *Deathless* and *timeless* come closer to *immortal* and *eternal* respectively, pertaining exclusively to the idea of time. *Boundless* and *limitless* refer more particularly to endlessness of space, though both are used by the best writers in reference to time. *Ceaseless* is also, though it emphasizes duration or continuity. You speak of the boundless universe, the ceaseless breaking of waves upon the shore, the deathless spirit of survival in living species, the limitless expanse of ocean, the timeless processes of natural evolution. But all of these terms are used more or less interchangeably.

He ENUMERATED the difficulties involved in the project, CALCULATED the time in work hours that would be required to complete it, and attempted to COMPUTE costs to the company.

Enumerate means to name or count off one by one, item by item, to list specifically and individually. It may denote sequence and even climax, but not necessarily. You enumerate charges against someone, either as they occur to you or in order of occurrence or climactically (*numerate* is the same word, the prefix *e* emphasizing the idea of individual or counting out singly and separately). *Calculate*, strictly used, pertains to involved and complicated reckonings, as when you speak of calculating the speed of an airplane or the distance to a certain planet, by both of which you imply difficult mathematical operations. But this word, more perhaps than the others here discussed, is used colloquially and even more loosely, to mean think, suppose, guess, weigh, imagine, and the like, and in addition as a synonym of *com-*

pute, estimate, enumerate. In the sense of prophesy or prognosticate, it is a provincialism usually attributed to the Yankee, as in I calculate (kaklate) it's goin' to rain. *Reckon* is similarly colloquial and provincial in much usage, but more strictly it denotes a somewhat lesser accuracy than *compute*, though this is decreasingly observed and the word is principally regarded today as a covering term not only for *compute* but for *count, enumerate, calculate, number*, and the rest. In the sense of totality or ultimate, *reckon* is frequently the same as *count*, as when you say you reckon (count) someone's likelihood of winning as slim. *Compute* falls somewhere between *estimate* and *enumerate*, less probable or speculative than the one, more so than the other; it implies basic data upon which simple rather than complicated reckoning is based, suggesting totals rather than processes, and pertaining chiefly to present and past, less often to the future. *Count* is the same word—Latin *computare*, reckon or think or compute (*count* was originally *compte*; *comptroller* is an old erroneous spelling of *controller*); as both noun and verb it suggests succession, with less emphasis upon identification or specification than *enumerate* implies. *Count* usually connotes cardinal numbering (one, two, three) and ordinal numbering (first, second, third) together with totals or computations based upon them. When you say that you count upon someone's winning, you mean that you add all his skill and expertness into the total that means winning; when you say that you are counting the days until someone comes, you refer to succession of days. *Estimate*, in this company, means to evaluate approximately subject to condition and experience; it cannot be accurate or even determinate for the reason that it usually pertains to the future, however close that may be, and thus involves some degree of speculation. *Rate*, though much used to mean calculate or compute or estimate total amount or sum, has in it when strictly used the idea of appraisal and comparison and assessment. The noun *rates*, used in England for tax or taxes, suggests equitable adjustments in levies, comparative assessments; and *rate* as noun pertains to percentage return, thus again indirectly suggesting comparison. But it is also used generally in the sense of think or guess or prophesy, as when you say that you rate someone's abilities as slight indeed by comparison with those of another. Anglo-Saxon *tell* and Latin *number* are now by way of passing, especially the former; both mean to count, to enumerate, to relate or mention in order, thus, to tell a story or a *tale* (Anglo-Saxon *talū*, calculation, list, narrative). *Tell* is likewise a noun meaning account or story or say, used more in provincial than in present-day literary expression, as I've heard tell and According to her tell (say) this is what happened. *Number* is both colloquial and literary, frequently carrying the idea of parceling or allotment, as in *number them off* or *tell them off*, that is, setting aside or apart, or assigning. To tell one's beads is to say one's prayers serially as on the beads of a rosary; to number one's chances is to limit or allot probabilities. All of these terms derivatively imply mathematical accuracy and determinateness as result of singling out or totaling, or both, but colloquially and figuratively they are often so loosely applied as to become two-way words. [*Dicker* is Latin *decuria*, set of ten (German *dicher*). It came into use during the early days of barter in furs and hides. The latter were tied in packs of ten called *dickers*. From ancient

Rome and medieval Europe this word came eventually to be used by Americans in trading with Indians. In view of the haggling and bargaining involved in their transactions, *dicker* came gradually to denote petty and trivial estimating and revising, and thus took on its present-day meaning of picayunish give-and-take in bargaining terms. It is both noun and verb, more commonly the latter.]

He is ENVOIOUS of my success at the track, and JEALOUS of the loyalty of his old jockey to me.

The two words are not interchangeable, though wrongly so used very often. *Jealous* has in it suspicion plus resentment; *envious*, covetousness plus resentment. You are envious of him who excels you in fortune or quality or achievement, and you resent and even hate him just because of his superiority. You are jealous of him whom you suspect of taking from you something or someone that you regard as rightfully your own. You covet the attainments or possessions of him whom you envy, though you recognize that you have neither claim nor right. You consider yourself a rival of him of whom you are jealous; you feel that you have a claim here, and you accordingly regard yourself as a rival. *Envious* is unfavorable; *jealous* may or may not be. The latter is Vulgar Latin (through Greek), whence *zealous*, and a good deal of the meaning of *zeal* still attaches to *jealousy*. French *jalousie* is the same word. But *jalousie* also means Venetian blinds, and the French saying *Regarder a travers la jalousie*, to peep through the blinds, is self-interpretative of the jealous lover. You are rightly jealous to protect your property from marauders; you are jealous of your time because of important work you are doing. *Distrustful* implies lack of faith or belief or confidence in. You may always have been distrustful of him for whom your old jockey is now riding. You are now, perhaps, *suspicious* of him; that is, you harbor a hostile distrust of him because of the trickery he must have resorted to in order to win the jockey's services. *Suspicious* is thus stronger than *distrustful*, and usually connotes a certain degree of unjustifiable doubt.

After his long seclusion he now decided to step out—to go everywhere in the little town and to be seen by everybody so that his EPIPHANY might be acclaimed—as the EMERGENCE of the sun perhaps, after days of cloud and dreariness.

Epiphany in this company means a coming out, a showing, an appearance or reappearance; as proper noun it pertains to the manifestation of the Christ Child to the Magi. It is Greek *epiphanes*, manifest, and as an English word is used of any unusual bodily or personal manifestation, especially of an important person or divinity or superhuman being. *Emergence* implies a coming out or appearance as of something that has been forcibly enveloped or hidden or obstructed; it is used of both persons and things, of the latter chiefly, of the former especially when the idea of climax or elevation or ceremony is conveyed. You speak literally of the emergence of the sun, of the emergence of royalty from the castle, of the emergence of your son as a war hero. *Advent* pertains to a striking or significant or distinguished coming or approach, an appearance that is something over and above an

ordinary one. *Arrival* indicates any reaching of a point or place or, figuratively, decision or conclusion, and presupposes a leading up to by way of travel or effort; it is the most colloquial of the terms here discussed, and while it is frequently used interchangeably with *advent* and *emergence* and even *epiphany*, it strictly implies nothing of the consequence of *advent*, of the precedent obstruction of *emergence*, of the particularity of *epiphany*. *Advent*, used with reference to the Nativity or to the period including the four Sundays before Christmas, is of course a proper noun. *Appearance* is a "stark naked" word as far as connotations or implications are concerned; it denotes merely being in sight of or visibility or coming before, without any qualitative modification. In other company the word may be interpreted as unreality or deception or pretense, as when you say of a jewel that it has the appearance of a diamond. But in this association you speak of someone's appearance at a game or on the stage, of the arrival of a baby boy (*advent* is a more serious and pretentious but nevertheless a correct term in this reference), of the emergence of an older son into full powers as head of a distinguished family, of the epiphany of a nun in social life after her denunciation of religious vows.

The underbrush was ERADICATED, and snakes, woodchucks, rabbits, and field mice were EXTERMINATED.

Eradicate means literally to root out (Latin *radix* is root). *Exterminate* means literally to put an end to (terminus), to destroy completely; it once meant to drive beyond the boundary of a country but in this sense it has given way to *expel* or *banish* or *ostracize*, and is itself used now of undesirable animal life. *Eradicate* is collective in its signification, pertaining to an area of vegetation rather than to a single shrub or tree or plant. *Extirpate* is stronger than either; it means to pluck out by the very root so that future growth will be impossible. You extirpate the cause of disease if possible; you exterminate pests; you eradicate poison ivy. You eradicate evil, also; you would extirpate it if you could, but you are aware its extirpation is impossible. *Banish* is used chiefly of human beings; it means to be required (usually by law) to leave a country either temporarily or permanently. But one may speak of banishing a feeling or a doubt. *Expel* is stronger than *banish*; it implies "forced or driven out" for reasons of disgrace as result of authoritative or sovereign ruling, but it applies to clubs and institutions and any other sort of organization as well as to a country. And it may similarly be used of abstractions, as when you speak of expelling evil thoughts from your mind, evil feelings from your heart.

This particular vitamin is ESSENTIAL to the prescription; the quinine may be REQUISITE.

That is *essential* which goes to make anything what it is and must be if complete realization of being is to be effected; it is part and parcel of the nature of a thing (Latin *esse*, being) without which only inadequacy or incompetence must follow. That is *requisite*, in this connection, which rounds out or meets a need or completes or perfects; and the word may indeed represent the indispensable, especially when used with regard to custom or

practice or habit. You say that thought is *essential* to literary composition, and a knowledge of the masterpieces of the world is a *requisite* of the craft. Rain is essential to snow; that is, it is of the very essence of snow. Seasoning is requisite to food, but it is not essential. An essential value is an indispensable value; without it the object to which value is attached would cease to exist. It is essential for a doctor to know more about the disease of his average patient and about its treatment than the patient himself knows; it is requisite that his office be equipped adequately for the pursuit of his practice. *Prerequisite* means necessary or required before, as introduction or preliminary to a proposed result. Cold is prerequisite of snow; heat, of cookery. Latin *necessary* is the equivalent of Anglo-Saxon *needful*, but in modern usage it is the more emphatic and intensive of the two words, and the broader in application. *Needful* implies a demand to be supplied; *necessary*, an urgent want to be satisfied. *Needful* pertains to concrete and material considerations; *necessary*, to these as well as to abstractions. You speak of a necessary, not a needful, conclusion, of needful or necessary clothing. *Needful* may denote things that are only temporarily or fractionally required, whereas *necessary* carries a more indiscriminate and inclusive idea of things or services required. Both words are objective, that is, they pertain to requirements. *Needed* is synonymous with *needful*, as *required* is of *requisite*. *Indispensable* means incapable of being managed or administered without, not able to get along without. It is less personal or subjective than *requisite*, less basic than *essential*. What is indispensable may be either needful or necessary, or both. *Necessitous* and *needy*, on the other hand, are subjective, that is, they pertain to the person who is in need. *Needy* connotes continuous or permanent; *necessitous* connotes, in addition, the idea of temporary. There are always needy people, but a calamity of any sort in a community may make those necessitous who were never in want before. Food, light, air, clothing are at all times necessary; it is necessary for every intelligent voter to be able to read; it is necessary to die. A college education is needful for him who would qualify as a teacher; scholarships are needful for the assistance of poor students. Charity organizations are constantly helping the needy; they have special funds to dispense for the aid of the necessitous. *Expedient* contains the idea of special advantage or calculated action; it denotes politic, advisable. In the event of your getting into trouble, it is expedient for you to consult a lawyer, though this may be neither essential nor requisite, neither necessary nor indispensable. If you do engage a lawyer, it is essential that he know more about the law involved than you do, and it is requisite that he have all the information about the case that can possibly be collected. If it comes to trial, special investigators may be indispensable for his assistance, necessary precautions may have to be taken to preserve secrecy, and certain office supplies may become needful.

I ESTEEM him very highly indeed, and I ESTIMATE his services to the firm as worth much more than we pay him.

Both words mean to place value upon, to make appraisal. But *esteem* is the more general and conventional; *estimate* the more calculating and commercial. What or whom you esteem you think highly of because of

inherent quality and merit. What you estimate you place a speculative or a general value upon. *Esteem* is tinged with emotion; *estimate* is not. You esteem a friend, a kindness, a beautiful birthday present. You estimate the value of the present perhaps, but you cannot estimate the value of the friend or of the kindness. *Appreciate* has derivatively the idea of price or prize in it, and this is still retained when the word is used in connection with business, as The car has appreciated in value. But it is lost in the general use of the word by which it means simply to be aware of kind intentions or sterling qualities or important services. You do not appreciate a person, as a rule, any more than you attempt to estimate him, but you appreciate his consideration of you, and you may estimate what he would be worth to you as a private secretary. You *appreciate* that which you esteem or approve or value or enjoy; this is a more general and comprehensive word than either of the above, and is loosely used to denote everything from the idea of mere approval to that of deep gratitude. *Respect* is "colder" than either *appreciate* or *esteem*; it implies honor and confidence without particular feeling, and is used of both persons and things. *Regard*, like *respect*, is without emotion, pertaining chiefly to seeing or heeding or recognizing that which is worthy and estimable, or otherwise. What you *regard* you recognize as worthy of considering or liking; what you *respect* you look upon as deserving recognition and perhaps admiration and reverence. But *respect* may take on the idea of compliance with merely conventional reactions, as *regard* may; you respect the church, the opinions of a friend, the judgment of a court, the rights of another's citizenship. What you *esteem* you regard highly, respect extremely, and treasure deeply, *regard*, *respect*, and *esteem* standing in much the positive-comparative-superlative relationship. You may regard a person as either a saint or a sinner, and you may respect or not respect him accordingly. *Regard* is likewise used favorably or unfavorably as to qualities and institutions and services. You respect a man for taking a certain stand on a question; you regard him as a neighbor and citizen. But as nouns, both *respect* and *regard* are favorable; and as relational terms they are, of course, colorless, as *in respect to that question* and *in regard to your query*.

EUPHONY of diction and RHYTHM of line distinguish his work mechanically.

Euphony, in this company, implies the agreeably acoustic effect of words as they are selected and arranged in expression; derivatively the word means sweet voiced, well sounding. *Rhythm* pertains to the agreeable and musical flow of successive words; it applies to words in lines or stanzas or paragraphs, whereas *euphony* applies to single words and even to single sounds. *Meter* is the measure of rhythm, of the systematically arranged accents in a line or other portion of composition. Meter in classical poetry is based upon both accent and quantity; in English, upon accent only. The regular recurrence of accent gives a line rhythm; the correspondence or measure of other lines by this gives it meter. *Verse* is, strictly speaking, a line of poetry, but the word is now used loosely to denote metrical composition in general in contradistinction to prose, and also unfortunately to

denote *stanza* which technically signifies a collection or group of verses arranged and combined according to some plan of rhyme or thought. *Rhyme* (*rime*) is correspondence of sounds, usually at the ends of poetical lines, but sometimes between the middle and the end of a line, or between other points. *Prosody*, derivatively a song with accompaniment, or the sound or stress of a syllable, is a general term for whatever has to do with the art of poetry and versification; it applies especially to the mechanical phases of such composition, to the metrical devices employed, and to the structure of the various types of verse, and it has nothing to do with prose as is sometimes mistakenly taken for granted because of its first syllable. *Poetry* is a much broader term covering as it does the whole field of thoughtful, emotional, imaginative composition in beautiful and rhythmic expression; it includes not only metrical composition but so-called "elevated prose" as well. The word has been subjected to such an elaboration of exquisite definition that none but Shelley's simple, pregnant one need be set down here: "Poetry is the record of the best and happiest moments of the happiest and best minds."

I am EVER your friend, and shall ALWAYS stand by you in time of need.

Ever means at all times, at any time, in any case or event, at all; it suggests in much usage the idea of continuousness, of going on without interruption from past, through present, to and through future. But as a rule *ever* is merely an emphasizing word having much the force of *very*, as in *ever so busy*, that is, *very busy*; and it is by way of being limited to poetical expression in the senses of *forever* and *invariably*. In *ever* and *anon*, *ever* is intensive, and *anon* (*in* and *one* merged) means in one moment, straightway, at once, soon, the entire phrase meaning repeatedly or continuously or repeatedly or every now and then. *Always* is more prosaic and colloquial than *ever* but is very often used interchangeably with it. It suggests leeway, however, or recurrence, and more of the idea of *now* and *again* than of continuousness. It is, of course, *all* plus *ways* merged into one (cf. *almighty*, *almost*, *already*, *altogether*, but not *all right*—yet). *Aye* and *ay* are almost archaic. Pronounced *i*, the former is both adverb and noun (usually plural); as adverb it means *yes* or *yea*, and as noun it means affirmative vote, as in *The ayes have it*. Pronounced *a*, *aye* is an adverb meaning *ever*, *always*, *forever*. *Ay* is colloquially used interchangeably with *aye*. It is pronounced either *i* or *a*, and its one special meaning, not shared with *aye*, is interjectional *ah* or *alas*. The seaman's expression, *Ay, ay, sir* is correct as here written, but it is frequently seen as *Aye, aye, sir*, and is preferably pronounced *i, i, sir*, but *a, a, sir* is colloquial. There is, however, general confusion and resigned indifference in regard to the differentiation between these two disappearing words. Anglo-Saxon *forever* is the equivalent of Latin *eternal*, and it is used interchangeably with it as well as with *ever*, *aye*, *always*, *eternally*, *perpetually*, *constantly*, *ever* and *anon*. It is both poetical and colloquial, as in *forever* and a day and *forever* on the go. The addition of *more* to *ever* and *forever* merely emphasizes to the degree of hyperbole the idea of continuity through eternity. *Forevermore* may be used as a compound adverb or as a prepositional phrase—for *evermore*.

The latter is equivalent to the phrase *for aye*. *Yes* is derivatively a compound word—Anglo-Saxon *gea* or *ge*, yea, and *swa*, so, or *si*, so be it (the latter the third person singular present subjunctive of the old verb *beon*, be); thus, *gese* or *gise* meaning so be it, yes indeed, certainly. It was an emphatic form built upon *gea*, yea, which was a mere affirmative. In Middle English the spelling was sometimes *gis*. Today *yea* is almost archaic but when used at all, as in poetry and impassioned prose, it is usually itself now an emphatic form. It has thus turned about to take the place of old *yes* which is now merely an affirmative.

His EXALTED position today is the result of his AGGRANDIZING attitude yesterday.

Exalt means heighten, lift, raise in position, rank, dignity, or reputation. Used in relation to things religious or with reference to character, it is invariably favorable, as when you speak of exalting the Lord, of the exaltation of the Church of Rome, of your friend's ideals and thoughts and sentiments as being exalted, that is, highly worthy and sincere and right minded. But the word may imply nothing whatever by way of desert; someone or something may be undeservedly exalted as well as deservedly. He may have come into his exaltation, for example, as result of influence or chance or machination, perhaps to the disadvantage of another or others. It is thus a word of two-way meaning, sometimes connoting a fair mask for an unfair face beneath. *Aggrandize* implies increase in power and size and greatness of any kind brought about by exertion or by devised or motivated struggle; it is more frequently used unfavorably than favorably, especially when preceded by the combining reflexive form *self*. To be self-aggrandizing is to be too much "on the make" in one's own behalf. The word is ultimately a verb form of *grand*. *Magnify* emphasizes the idea of increased size or significance; a glass, for example, may magnify a speck of dirt, or a fisherman the size of the tuna he caught. But like *exalt*, *magnify* is used in connection with religious expression, as when you speak of magnifying the glory of God, or of magnifying the power of the church. *Enhance* means increasing value or worthiness or appearance; it is used of both the concrete and the abstract. You enhance the value of your house by giving it a coat of paint; you enhance your services in an office by habitual good manners and tidy dress. *Exult* is not synonymous with these terms, but it may be a consequential term; that is, exaltation or aggrandizement or magnification or enhancement may be the cause of exulting or exultation. It is a corrupt frequentative of Latin *ex*, out or up or from, and *salire*, to leap, and thus derivatively means to leap or spring, and by extension to glory in success or victory. *Enrich* is to add to, either literally and materially or abstractly and figuratively; the *en* is merely emphatic. the verbs *richen* and *enrichen* and the noun *enrichment* being other forms of *rich* emphasized by prefix or suffix, or both.

Your fortune in both dollars and property greatly EXCEEDS his, but I think he SURPASSES you in good deeds, especially by way of contributions to charity.

In the sense of being greater or superior, larger or more extensive or higher in degree, these two words are frequently synonymous. In strict usage,

however, the former—*exceed*—is regarded as the more concrete and objective, suggesting actual physical measure; the latter—*surpass*—more often applies to the abstract and the subjective essence or quality rather than to amount or quantity, and pertains more often, therefore, to measure in the sense of standard or rule. But *exceed* also means to go beyond in the sense of violating bound or authority, or of lacking or taxing strength or capacity. You say that someone exceeds the speed limit, or exceeds his physical power in a contest. And *surpass*, more often than *exceed*, is followed by the definite naming of that in which superiority is indicated; you say that your boy has exceeded all others in his class according to school records, or that he has surpassed all others in scholarship. These distinctions, it is unnecessary to say, are increasingly disregarded in present-day expression. Both words imply comparison; *excel* does also but, as a rule, to a greater degree. He who excels goes prominently, even conspicuously, beyond others in something, and thus stands out pre-eminently in possession or achievement or action. If your boy excels in his studies, he not only exceeds or surpasses others, but goes far beyond them; if he *eclipses* them, he “blacks them out” or leaves them so far behind that they are hardly to be considered competitors and are thrown into the shade; if he *transcends* in performance or achievement he probably shows himself to be a genius or, at least, a very talented young man. This last word—*transcends*—has been to a degree dragged in the dust by usage; literally it means “to climb beyond,” to go beyond the range or scope of ordinary human experience or reason or power, but this meaning has been weakened and it is now used principally as a kind of superlative or exaggerative extension of the other terms here discussed, in the sense of going as far as it is possible to go and thus leaving nothing more to achieve. You say that as far as human conduct is concerned, nothing transcends the moral law, or that nothing in the course of natural evolution can transcend the human brain. *Exceedingly* means extremely or extraordinarily; *excessively*, beyond just measure or quantity or amount. You say that your boy did exceedingly well in the examination, and that you have been excessively supplied with something. *Exceeding* is now archaic as an adverb meaning exceedingly. Say You have been exceedingly kind, not You have been exceeding kind. But Your exceeding thoughtfulness is undeserved, is correct, *exceeding* being an adjective meaning unusual or exceptional. *Exceeding* is also the present participle of the verb *exceed* meaning going over or beyond, or surpassing, as in He is exceeding his authority. It has in it the idea of comparison; it is therefore wrong to say If what you give me exceeds more than a bushel I shall be embarrassed. Say rather If what you give me exceeds a bushel I shall be embarrassed.

All EXCEPT two have answered the questionnaire BUT these are the two most important members.

Except, excepting, and with the exception of are used interchangeably as exclusive prepositional terms, the first being the most general. It was once regarded as somewhat more pointedly restrictive than the preposition *but*, but this distinction is by no means insisted upon today. There are still purists, however, who regard *No excuse except serious illness will be*

accepted and *No excuse but a previous engagement will be accepted* better than they would be were the prepositions *except* and *but* transposed. *However* is a minor *but*; instead of denoting contrast or opposition or contrariety directly, as the conjunction *but* does, *however* reduces its force and thus minimizes its signification. *All but two have answered the questionnaire; however, these two are unimportant* illustrates the less restrictive quality of the preposition *but* in the first clause, and the diminishing quality of *however* in the second. The old preposition *save* meaning *but* or *except* is now by way of going out of use; it means not included, as in *All save him are going*. *Save* is also an archaic conjunction meaning *but* or *unless*, as in *He would do better save that his health is poor*. *But*, as conjunction, runs the entire gamut of adversative connotations, from the merely trivial *He's not coming but don't worry* to *He pleads innocence but he is guilty*. Though both *and* and *but* are co-ordinate conjunctions, they are not interchangeable, *but* remaining true to its contrastive quality even in the simplest cases. *Sweet and palatable* adds one quality to another by means of *and*; *sweet but unpalatable* adds contrast and surprise by means of *but*. *But* may be conditional, as in *You may take my car but with your promise not to speed (provided or if you promise)*. In *He never plays but he complains of the piano*, *but* means *unless*. In *I have but five*, *but* is an adverb meaning *only*. *But* is decreasingly used for *that* or with *that* after such terms as *doubt*, *not sure*, *not certain*; you say *I have no doubt that he will go* and *I am not sure that he is coming (not but in the one and but that in the second)*. The present affectation of using *but* for additive emphasis is an important usage of French *mais*, as when someone says *The snow is drifting—but piling!* And it is a usage not to be recommended. *Notwithstanding* implies opposition or contrast by way of obstruction that prevents standing or withstanding. Like *therefore*, *consequently*, *accordingly*, *nevertheless*, *hence*, *however*, *still*, *yet*, it contains the idea of *but*, and *but* should not therefore be required as a precedent term. *Despite* or *in spite of* (the former is passing, and is now regarded as something of an affectation) is stronger than *notwithstanding*, very often implying hostility or, indeed, spite. You say that you are going notwithstanding the weather man's prophecies, and that your son succeeded in spite of bitter opposition. *Nevertheless* means not the less, but it is weaker than *notwithstanding*, *however*, *yet*, or *still*, the concession that it introduces into a sentence very often being detachable as an independent statement. *Yet* and *still* as subtractives are very often interchangeable in use; you say that someone is still young or yet young, the latter sometimes being expressed by means of *as yet*—*He is young as yet*. But the transference is not possible in negative statements with *yet*. *He has not yet given up hope* may, however, be converted into positive form with *still*—*He is still hoping*. *Still* could not be substituted for *yet* in the former, but *yet* may be used for *still* in the second. *Still* in usage pertaining to the future has a continuous or progressive quality; *yet* has not. You say *We may yet win the prize* (in some future contest, intermittence being implied). But in *We may still win the prize*, the suggestion is that the contest is in progress or is closely or serially continued. Note *You are getting on, my dear; nevertheless, you may still*

(yet) find your man; and You're not old yet, my dear; you're still in the running; and You're yet young, my dear; therefore, you're still in the running. *Therefore* is the most formal of the conclusive connectives, conveying always the idea of somewhat more cogent reasoning than the others above named.

The community became greatly EXCITED over the little quarrel, which was FOMENTED into a fight by the gossip of busybodies.

In this company *excite* means rouse or inspire to a considerable degree of feeling or activity, to evoke as well as provoke opinion, and, in many associations, to originate or bring about. Derivatively *foment* means to warm; thus, as originally, to bathe or treat with warm water. By extension, it has now come to mean to nurse or urge on, to stir (up), to agitate and exaggerate, frequently all of these in an unfavorable sense. Both words imply external stimulus to a high degree, and are thus for the most part objective in their connotations. Used in the sense of carrying on and increasing upon or enlarging, the two words may often be interchangeable. Literally, however, *excite* may apply to effecting *de novo* or initiating and stimulating; when molecular or atomic energy is raised by means of heat, it may be said to have been excited by heat, and to excite the power of a dynamo is to increase or accelerate that power. *Excite* may also suggest deep and enduring challenge as well as merely passing exaltation, and it may as frequently suggest the ephemeral and the periodic as the continuous and the progressive. *Foment* is far less versatile and expansive; you may foment pique into anger, and anger into passion. Like *promote*, *foment* pertains to the going forward of anything after it has been excited or started; whether you promote or foment a quarrel, the presumption is that you did not necessarily start it, and it may even be that your part in it was kept out of view, that you operated by remote control or in the background. *Promote* means to cause to move forward, to urge, to further, to contribute to the advancement of; what is promoted has already started; what is *excited* is usually originated; what is *fomented* calls for or tempts to devices for increasing or exaggerating. *Promote* rarely signifies going forward on the same level but, rather, forwarding and at the same time moving upwards or, perhaps, exalting. *Advance* may be included in *promote*; it suggests moving forward in the sense of development or progress, and as a rule it emphasizes not only the forward movement itself but connotes also the idea of end or goal to be reached. He who advances his own interests is getting on toward some object that has been set up; he who promotes his own interests keeps those interests "on the move." You take up advanced studies to which you have been promoted as result of regular academic processes. You promote by any means possible a cause or a plan or an enterprise that requires "pushing"; by so doing you advance its strength and power and possibilities for effectiveness. *Encourage* means "to put heart into," to hearten, to brace, to inspire toward the achievement of ends without perhaps being too definite as to means and methods; this word suggests the subjective more particularly than those preceding in this discussion. Reaction to encouragement resides in the subject upon whom or which it is brought to bear, whereas the major effect of

exciting and fomenting, of promoting and advancing is to be measured in terms of external stimuli. The results of encouragement after all derive from receptivity. You may encourage a horse to drink by leading him to the trough, but you cannot make him drink. You may excite him to drinking—promote his interests in the water—by placing an ear of rich yellow corn at the bottom of the trough. *Proceed* signifies to go before, to move on or forward, to continue or renew motion or action after a stoppage, to go ahead making progress. It may imply graded or step-by-step action, but *progress* emphasizes this even more strongly, pertaining definitely to the idea of steady, constant, graduated movement forward. *Progress* is used more frequently of abstract than of concrete actions and interests. *Proceed* is Latin *pro*, before or forward, and *cedo*, go; *progress*, Latin *pro*, and (ultimately) *gradus*, step. The derivation still weighs, making *proceed* somewhat the more generic of the two. *Proceed*, however, may be contained within *progress*, as when you say that your progress in French would be more satisfactory if you could proceed in the study of the verb as rapidly as you can in that of the other parts of speech. *Foster* in this connection, suggests promoting with special care, as by influence, money, precept, example, and so forth (though derivatively it pertains to actual physical attention and nourishment). *Prefer* signifies "bearing or setting above," to place in a higher relative position, or promote "at a jump," perhaps emotionally rather than in accordance with the rules of the game logically. The noun *preferment* is, however, used in both religious and political connections with both favorable and unfavorable connotations, the latter being more commonly the case probably in the political field. *Cherish*, by virtue of its meaning to be fond of or hold dear, anticipates *indulge* which means to be yielding as result of endearment or appeasement or ulterior motive. Both words may be used personally as well as impersonally, and all of those here discussed may be constructively or otherwise applied. You cherish a memory and indulge a wish. But you may cherish evil, and indulge and prefer and foster it; you may proceed in evil ways and progress steadily downward in evil practices; and you may excite and foment evil in others, encourage them in evil doings, and thus promote their downfall.

Inasmuch as I had sent no EXCUSE for my absence, my APOLOGY was in order.

An *apology* concedes or confesses, or both; it is acknowledgment that one has been in the wrong for which it offers explanation or regret, or, again, both. The word once carried the idea of defense or justification; this adheres today only to a slight degree. Cardinal Newman's famous *Apologia pro sua Vita* illustrates this early meaning of the word. You apologize today for the relief of your own conscience, aware that you have violated etiquette or decorum, or for the removal of hurt or offense that your remissness may have caused another (others). The two are usually part and parcel of one another. An *excuse* is of less import or significance; it may either precede or follow the neglect or the breach whereas apology follows. You extenuate or justify or, more likely, explain when you make an excuse, and thus appeal to the reason as well as, perhaps, to the emotions. When you make an apology

the emotions are always concerned, for an apology is practically always based upon the supposition that feelings have been hurt. The verb *pardon* is frequently used interchangeably with the verb *excuse*, and custom has made this permissible in colloquial expression. But *pardon*, both noun and verb, has connotations of far greater signification than its merely conversational ones. In law it pertains to remission of legal consequences for offense or crime. In religion it pertains to forgiveness and was once synonymous with *indulgence*. In general usage it very often pertains to both apology and excuse; that is, when you make apology or excuse you ask pardon. It is the correlative follow-up of both words: you ask apology and pardon is granted. *Exculpation* is exoneration or clearance from fault or guilt, real or alleged, freedom from blame. But it pertains to commission rather than to omission, whereas *excuse* and *apology* pertain to both. It is, moreover, lower and less worthy in motivation than either, suggesting, as it does derivatively, "getting out of fault," as when an underling takes some unwarranted liberty or violates some rule. But exculpation may be made on grounds of alibi; that is, one may win exculpation by proving he was absent at the time some offense was committed, or by otherwise proving that he had no part in it. *Apology*, as a rule, presupposes equals; excuse, either equals or inferiors—"unequals"; *exculpation*, unequals, in the majority of cases. In present general usage *plea* is very likely to mean a disguised excuse or apology, a feigned and specious appeal for pardon or forgiveness, made largely through emotional rather than intellectual devices. In courts of law, however, *plea* takes on the more serious meaning of pleading or the systematized conduct of a cause.

Their punishment was both EXEMPLARY and CONDIGN.

That is *exemplary* that sets a warning or a lesson or an example that will prevent a like offense by others; that is *condign* that is worthy of and commensurate with the offense committed. Both are fluid and speculative terms. Who is able to say what punishment meted out to a murderer can by its character deter others from committing the same sort of murder? Who is able to say what punishment meted out to a wrong doer matches the wrongs he has committed? These questions have long been posed but never answered. *Condign* is by way of becoming archaic; it is now used only in the sense of fit or adequate in relation to penalty or punishment. *Exemplary* is the more practicable word because of its application in general usage to things other than punishment. The honest judge tries to make the sentences he imposes have exemplary values. If a driver runs into a good fence, he may be required by court ruling to pay for repairs. His punishment is thus both condign and exemplary. But if he has an unenviable record for running into things, the judge may quite rightly impose additional exemplary damages, that is, damages over and above the actual cost of replacement, in order to correct careless driving tendencies. The sentence in the first instance may be *adequate*, that is, it may just exactly meet requirement. Fitting the punishment to the crime is *adequate* when it prevents; it is *sufficient* when it guarantees future conduct; it is *enough* when the offender cries "Kamerad."

Time was when tennis was just a pleasantly sufficient EXERCISE for him; now, with advancing age, he finds it calls for too much EXERTION.

Exertion denotes strenuous or violent exercise; *exercise*, easy, beneficial, upbuilding exertion. *Exertion* may indicate activity that is exhausting; *exercise*, that which is stimulating. Exercise implies exertion, but exertion does not necessarily imply exercise; and when exercise strains or overtaxes it becomes exertion. Exercise per se pertains to such activity as is calculated to maintain and promote health; exertion may or may not do so. When exercise in the physical sense is taken regularly and follows some specific method with the view of attaining to certain skill or expertness, it becomes *practice*. This word suggests system, regularity, repetition, self-discipline. If you say that someone practiced long hours every day and exerted all possible care to get the fingering right, you imply more than mere exercise. What begins as exercise, may develop into practice, and finally become a great exertion for both body and mind. *Drill* emphasizes the idea of rigid discipline by way of "over and over again" and with the thoroughgoing methods and results of a machine drill; it suggests military rigor and punctiliousness, and practice becomes a kind of enforced driving. But *exertion* and *exercise* and *practice* have general applications not covered by drill, the first in the meaning of extension; the second in the meaning of operation or employment; the third in the meaning of use or performance or observance. You speak of the exertion of influence, of the exercise of judgment, of the practice of courtesy. All three words, that is, are used to denote functioning of mind or emotion beyond that which is merely physical. Moreover, *exertion* may be used in the sense of effort itself, as when you say that someone's exertions are costing him his health. *Exertion* is, as a rule however, a broader term than *effort*, pertaining as it usually does to continued toilsome activity, whereas *effort* is more frequently identified with a single specific part or item in the line of exertion. *Exercise* may be used to mean that upon which activity is based, as when you speak of following the exercises, that is, the written-out directions. And *practice* may denote habit or custom, as when you say that his practice is to go to bed early. *Protocol* is practice in this sense, as observed according to the rules of diplomatic and state etiquette and ceremony. It is Greek *protos*, first, and *kolla*, glue, and derivatively it pertains to a flyleaf glued to the first page of a book or manuscript on which was specified its content. It applied especially to writings of legal and administrative subject matter, but it applies today as an English word far beyond any mere attachment to diplomatic documents. You say that it is not protocol for the Secretary of the Interior to precede the Secretary of State in to dinner at a state function at the White House.

He is not merely EXHILARATED by his success but is actually INTOXICATED with the glamor of it all.

Exhilarate is to make merry, to enliven, to cheer, to gladden. *Intoxicate* is to elate, to excite, to frenzy. The latter literally means to be drugged or poisoned (Greek *toxikon*, arrow poison); it is the elegant correlative of Anglo-Saxon *drunk* (*drunken*). *Drunk* is the down-to-earth realistic term; *intoxicated* the more refined and euphemistic one, sometimes indicating a

lesser degree than *drunk*. Both *drunk* and *drunken* are adjectives as well as verbs (past participle forms of *drink*), the former following its noun in modification, the latter preceding it. But both are, like *intoxicated*, used figuratively, as the politician drunk or intoxicated with power and drunken as he is with newly acquired riches. *Sottish*, in this company, suggests habitual—a "regular drunk"—especially one on a low social level to begin with. *Drunken* likewise suggests habit, as well as the consequences of the drinking habit. *Inebriate* is another euphemistic (Latin) word used to denote drunken condition. Numerous other terms—slang and colloquial—are used as loose synonyms of the foregoing, all of them pertaining to the effects of strong drink. *Tipsy* combines the inclination to tip over, with the hissing sound that often accompanies vocalization when one is under the influence of liquor; it means merely unsteady and muddled rather than completely drunk. *High*, *elevated*, *exhilarated*, *illuminated*, *full*, *soaked*, *tight* are among the most commonly used terms in this connection, the first four being milder in connotation than the last three, and more elegant and euphemistic.

He had to charge EXORBITANT prices in order to maintain the EXTRAVAGANT management of his business.

Exorbitant derivatively means to go out of the track; that is, to go out of the way in regard to prices and costs and the like; it therefore means to charge or overcharge grossly, or to make unreasonable demand. *Extravagant* derivatively means to wander out; it goes beyond *exorbitant* and "wanders beyond bounds," thus becoming prodigal in taste and habit and consequent expenditure. *Inordinate* implies merely going beyond ordinary or conventional rule or limit; and *immoderate* beyond that which may justly be considered moderate or in any way restrained. *Prodigal* contains the idea of recklessness; *profuse*, that of pouring overfreely and abundantly; *lavish* unmeasured, "a deluge of water" derivatively. Your entertainment of guests at dinner may be lavish; the floral decorations profuse; your betting on the races prodigal. You lay in an inordinate supply of liquor because you know that your guests are all immoderate drinkers. You spend an exorbitant amount of money to meet the extravagant tastes and likes and customs of your family. *Excessive* is the covering term, meaning going beyond just limit or amount; it is usually unfavorable in connotation. *Superfluous* is likewise general; it means "overflowing," and thus more than enough or desirable. *Redundant* means in excess of what is customary or natural or necessary; it is now used chiefly to refer to written and oral composition.

It will be EXPEDIENT for me to attend the dinner, since the host is my employer, and my doing so may prove ADVANTAGEOUS.

Expedient is Latin *ex*, out, and *pes*, foot, getting the foot out of or freeing the foot; it is the antonym of the idiom "put my foot in it." You may "put your foot in it" if you absent yourself from any function to which your boss especially invites you. It is expedient for you to go, that is, it is better for you not to absent yourself, for you will avoid embarrassing explanation or, perhaps, future difficulty or misunderstanding of some sort. The word thus

means apt and advisable and fitting and appropriate, all things considered. What is expedient is focused upon profit or advantage ultimately, regardless of any moral questions involved. But *advantageous* pertains with greater emphasis to personal benefit or to some particular aim; the main idea in this word is gain or advancement, whereas the main idea in *expedient* is escape from or avoidance of that which may prevent gain or advancement. *Politie* is stronger than *expedient*, especially in unfavorable connotation; it implies artful, cunning, deliberately ingenious in ingratiating oneself for the promotion of some plan or scheme (frequently pertaining to statecraft). He who is politic is artful and wary and worldly wise; he who observes expediency takes steps that are conducive to the elimination of friction; he who is concerned with the advantageous looks to the main chance for personal or business or social ends. *Suave* derivatively means sweet or pleasant; it suggests a somewhat excessive amiability or urbanity which may be natural but which is more likely to be assumed for the sake of ingratiation or persuasiveness. The suave person is smooth, polished, meticulously (perhaps suspiciously) polite, and suavity is thus more transparent as a personal attribute. An act is expedient or advantageous, or both; a conversation or an attitude or a negotiation is politic; a manner is suave. *Tactful* derivatively means touch; as now used it means having the quality of fine, delicate, discerning touch in human relationships. It is a "smaller" word than politic or suave, denoting as it does those graceful and discreet reactions in human intercourse that make for pleasantness and congeniality. The person who says and does the right thing at the right time is a tactful person; when he applies this quality to large issues he is politic; when he enhances it with elegance of manner he is suave.

Democracy is no longer a mere EXPERIMENT but an ever challenging EXPERIENCE and a happy TRIAL.

Experiment means operation or performance for the purpose of discovering or exemplifying or testing a truth or principle or speculation; it as a rule confirms or disproves something that may have been uncertain. An experiment may be spoken of as if in progress; when you say that you are trying something out or that you hope that something you have just bought will prove to be a good investment, you mean that you are experimenting or trying an experiment. *Experience* was once regarded as synonymous with *experiment*, and it still is, as far as the second part of the above definition of *experiment* goes. *Experience*, however, pertains not only to special operation or function, but also and chiefly to the regular and normal procedures of life—actions, reactions, education, associations, influences, and the like, as they occur and accumulate in the consciousness of the individual. An occasional experiment now and again may tend to emphasize in one way or another the actualities and conviction of experience, may be a kind of close-up by which proof or disproof is accelerated. But experiment is always staged; experience, always evolved. As a teacher you may deliberately seek appointment to a school well known to be difficult; you do this because you wish to enrich your experience as a teacher. In order to succeed in discipline and instruction, you find it necessary to make certain experiments. These

experiments are made necessary by experience; their findings may reform old experience or establish new that will be both individually and collectively valuable. For experience pertains not only to the one but to the many. *Experience* is an over-all word; everything that takes place in relation to man may be set down as experience—his experiments and trials and tests, and all that parades before his senses. It denotes subjective absorption or infiltration of whatever happens to him, and only to a lesser degree of whatever he is able to acquaint himself with as happening to others, though it often begins as the merest mental or emotional reaction to external stimuli. It is everlastingly Latin *ex*, out or through, and *pertus*, bearing or carrying or trying. *Trial* (try plus the suffix *al*) means a trying out or processing in order to see whether the results of experiment are trustworthy; it is a broad term applying not merely to individuals but to groups as well—communities, states, countries, races, and so on. Putting anything to the trial or the test is sometimes a harrowing and vexatious undertaking, and the word *trial* is often used to connote suffering and misfortune. But in this company it is applied constructively (as *happy* indicates) connoting worth-whileness and success, and it has something of the quality of the epithet *pleasing anxious* in Gray's *Elegy*. *Test* may be a lesser word as well as a greater one; it may be the special instance that proves something, and is thus a tried trial, and one that (it is always hoped) will be decisive beyond peradventure. The colloquialism "putting to the test" means definite operation or experiment or demonstration for the purpose of proving, be the processing formal examination or long-drawn-out experience. *Demonstration* is often used synonymously with all three words—*experiment*, *trial*, *test*; it is or should be more particularly applied, however, to what is manifested to the senses by way of proof or disproof. Laboratory experiment proved that a heavier-than-air plane was worth trying. A trial of such machine brought out its weakness and its strength. Its parts were put to every possible test. Demonstration was then made of its maneuverability whereby its practicability was made clear beyond all peradventure.

Long before his lease on the old castle EXPIRED, the priceless paintings on the walls had FADED and DULLED.

Expire means to exhale or breathe out, to terminate, to die (a euphemistic usage); it is used both literally and figuratively but always implies ceasing to exist. As a transitive verb it is now archaic; you say that your tenancy will expire this month, not that the landlord will expire your tenancy this month. It is sometimes wrongly used, as *transpire* is, in the sense of happen or occur. Derivatively *expire* and *inspire* are antonyms, as are *exhale* and *inhale*. *Fade* means to lose color and brilliance, to weaken and decay, to grow dim and gradually lose distinctness. *Dull*, in this company, means much the same but it emphasizes somewhat more strongly the lack of luster and color challenge in what was once much alive because of it. A faded picture suggests traces of what it once was; a dull or dulled picture is somber and tarnished, and leaves the beholder uninterested. You speak of a dull mirror, not a faded one; of a faded rose, not a dull (dulled) one. *Wither* is a variant of *weather*, and formerly applied only to things that dry and lose

freshness, as vegetation of any sort; it now applies to anything as well as to any animal that shrinks and wrinkles and decays as result of loss of vigor. *Die* means to cease to live, to become extinct, to vanish or pass away; it is said not only of animals but, figuratively, of anything that has existed and ceases to exist. You speak of a dying echo, a dying strain of music, a dying autumn moon, even of a dying battery or electric bulb. As applied to a person, *die* has numerous euphemistic equivalents, such as expire, pass, depart, exit, breathe one's last, sink away, leave the world. Latin *decease* is another euphemistic substitute for *die*, derivatively meaning to depart or withdraw from. The noun *decease* is used only of human beings, and like the participial substantive *deceased* (the *deceased*) has come to have special legal significance. The noun *demise* is similarly confined to persons, and it too is euphemistic, suggesting by derivation the idea of dismissal or being sent away; it is more generally applied to one of distinction—a personage—than to ordinary human beings. You speak of the demise of a king or of a conqueror; the word is grandiloquent for *death*, and is now by way of becoming archaic except in certain legal phraseology. *Perish* means to die, to pass on, to "go through" and to be utterly destroyed; it most often, however, suggests to die by means of some such agonizing agency as starvation or violence or fire or cold or mass murder. You say that hundreds perished in the flames, that the glory that was Greece is long since perished, that many miners perished when the mine was flooded. But you also say, colloquially and facetiously, perish the thought and "perished for a bonbon."

His explanation was EXPLICIT without being in all respects SPECIFIC and DEFINITE.

That is *explicit* which is neither vague nor ambiguous, neither reserved nor equivocal. That is *specific* which specifies and particularizes, which is detailed and determinate. That is *definite* which, in addition to being explicit and specific, indicates limits and provides for contingencies; it connotes exactness or precision both pro and con. You are explicit when you say that you will meet someone at the corner of Main and State streets at noon. You are specific when you explain that you mean the northeast corner and twelve o'clock noon, not "lunchtime." You are definite when in addition you say that you will wait only five minutes, that thereafter you will drive home where he may telephone you. But the three words are used interchangeably in much expression, and *specific* and *definite* are increasingly treated as synonyms. *Definite*, in another but related usage, means fixed and positive and certain; it implies impossibility of misunderstanding in regard to details of direction or explanation or point of view, as well as in regard to general tenor and purport. When you speak of a definite arrangement or a definite opinion you mean arrangement or opinion about which there can be no doubt as to precision and certainty. *Definitive* is stronger and more comprehensive; a definitive opinion is one that is final, thus implying futility of further discussion or influence. A definitive biography of a notable person is one that presents all available material on the subject up to the time of publication. If in the course of years after its publication, research brings to light additional materials, then the biography ceases to be a definitive one. That

is *categorical* which is without qualification, which is positive, succinct, absolute, to the point; a categorical reply is one that says definitely yes or no, and no more. Kant's categorical imperative is the teaching that one's acts should be those only that one would will to be binding on all men. That is *conclusive* which puts an end to doubt or questioning or dispute, or silences differences; this term is used principally to indicate culmination in research or in relation to argument and debate and testimony on the witness stand, or, in general, to "mark finis." That is *decisive* or *deciding* which puts an end to uncertainty or vacillation, closes an act or event or argument definitely in one way or another, even though this be risky or perilous or critical. You speak of a decisive moment in your career, of a decisive phase of a battle, of a decisive quotation in the course of an argument, by all of which *decisive* means critical or telling or challenging or putting an end to. That which is *determinative* is stronger, implying fixed result in regard to something that may approach the very important or the momentous. *Conclusive*, *decisive*, *determinative* are likewise very often interchangeable in usage, differing, if at all, in relative application rather than in intrinsic meaning. You speak of conclusive evidence, testimony, reasoning, action; of decisive words, events, tones, experiences; of determinative factors, incidents, influences, causes, effects.

His EXPOSURE of the rascals and their vicious trickery was emphasized by certain EXHIBITS that made the court gasp.

Exposure, as here used, means a laying bare or revealing with intent to damage; it is frequently but by no means always unfavorable in connotation. You may make an exposure of a person's virtues as well as of his faults. But the word is increasingly used, as here, in a derogatory sense to mean the unmasking of imposture. In a different category it is, of course, used to denote location or situation or position, as when you speak of southern exposure. As a special term in photography it means submitting a sensitized plate or film to light. *Exposure of infants* or *infant exposure* pertains to the old Greek and Roman practice of abandoning sickly or deformed children, female more often than male, for the betterment of racial stock. Like *exhibitionism*, *exposure* is also used to mean disgustingly offensive display of one's body in public, though the former is the broader term, applying to any sort of showing off, mental as well as physical. *Exhibit* is used in the introductory sentence in its legal sense of something shown as in a court by way of concrete bona fide evidence in the course of formal and official procedures; it usually consists of documents or other objects labeled by letter or number, and constitutes irrefutable supplement to oral or written testimony. *Exposé* is an adoption from French that is increasingly used as a synonym of *exposure*, usually in its first meaning given above; it is, however, mostly unfavorable in application, meaning discreditable and embarrassing disclosure or revelation, as of social or political life; unlike *exposure*, *exposé* may be used as an adjective, as when you speak of an *exposé* proceeding (a court proceeding that emphasizes the unfavorable) or of an *exposé* columnist (one who writes damaging gossip). *Exposition* is no longer used in the senses of *exposure*, though it once was. In general usage it pertains to

explanation though it is more comprehensive in its connotations, covering not only elucidation and definition and interpretation and clarification (as *explanation* may do), but pertaining also to commentary and rhetorical analysis and composition construction. That part of a play or a novel, for example, that unfolds plot is called the exposition, as is also the presentation of theme in a musical composition. In a special sense, *exposition* pertains to the Roman Catholic service in which the sacrament is elevated for worship, as host; and in an increasingly general sense this word denotes a collection of exhibits, or a show or a county or country or world fair. *Explication*, now by way of falling out of use, means explanation or exposition that is highly detailed and analytical; it is used chiefly, when at all, in connection with the learned professions, especially religion.

It is the only one of the kind EXTANT but, mind you, I wouldn't BREATHE this to another LIVING soul.

Extant formerly meant standing out, conspicuously manifest, and this is its derivative meaning (Latin *ex*, out, and *sto*, stand). It is now used exclusively in the sense of existing, undestroyed, still surviving, as if by virtue of some unusual circumstance. *Living* literally implies animate functioning and growing, as in animals and plants that evince the power to become and to modify their constitution through a process of continuously putting off the old and taking on the new; figuratively, it is applied to both the abstract and the concrete to denote the life principle—vigor, vitality, power—as a quality of the inanimate, as when you speak of the living church or a living achievement or a living canvas. The antonym of *extant* is *extinct*; of *living*, *dead*. *Breathe* literally denotes the act of respiration—inhalation and exhalation—the process of taking in life-giving elements of the atmosphere and of throwing off life-destroying ones; it, too, pertains to animal and vegetable life, the latter's breathing being, rather, a corresponding absorption and emission or emanation. In the introductory sentence *breathe* has the figurative signification of mention, whisper, speak quietly and confidentially, and in other such extended usage it means express, manifest, suggest, and, somewhat contradictorily, to wind or put out of breath, as after too great exertion. And it pertains figuratively, as *living* does, to whatever may be vital and challenging and important, as when you speak of a piece of breathing sculpture or a breathing likeness. *Pulsating* literally suggests the rhythmical beating or throbbing of pulse or heart or arterial blood, and like *living* and *breathing* it implies life and the life principle; figuratively it suggests movement of a sharper and more staccato quality than they do, and it not infrequently connotes some degree of excitement in connection with vibration. *Existing* is a broader term in that it pertains not only to living matter but to so-called dead matter as well; it implies not only continuance of animal and vegetable functioning, but of inanimate being also, suggesting being in the abstract as this bears upon both the material and the spiritual. It is sometimes used figuratively to signify mere being or living, without the challenge of activity and interest. In this sense the word *vegetating* is frequently used synonymously with it, meaning existing in a passive and monotonous manner, with as little deviation from static casualness as the average plant appears to have. *Being*, is of course, the all-embracing term, of which the foregoing are

specific equivalents of different degrees; it pertains to whatever is—to the material, the immaterial, the spiritual, the physical, and to both actuality or reality and ideality. In its figurative extensions it is used most largely, perhaps, to denote essential nature of a person or thing, as when you say that someone's entire being is consumed with hatred or that the very being of mother-love confutes cynicism and atheism. As proper noun the word is used for God, especially in the expression *Supreme Being*. *Being* is thus sometimes a climactic word, as, for example, in *live and breathe and have being*; here it summarizes all that may be said—the highest sum-total of existence—whereas *live* may indicate mere existence, and *breathe* positive and expressive manifestation.

The particular situation EXTENUATED his offense but it by no means PALLIATED his accustomed recklessness in driving.

Extenuate means to lessen or weaken or excuse; *palliate*, to cloak or hide in part or entirely. If one exceeds the speed limit in order to get a dangerously ill person to a doctor the violation is mollified by extenuating circumstance; the police will be inclined to overlook the violation—may, indeed, actually escort him at top speed to the doctor or the hospital. But he cannot palliate his generally reckless driving by saying that he has never hurt or killed anyone as result of it; such excuse does not even partly cloak his offense (s). *Extenuate* implies apology based upon legitimate excuse in wrongdoing or violation; *palliate* implies not only guilt of violation but also the additional guilt of trying to "cover up." The former pertains chiefly to the offender; the latter chiefly to the offense. *Palliate* is used also in the sense of ease or relief, as in suffering, without indicating anything whatever by way of removal of basic cause. *Mitigate* is to make milder or softer or easier to bear, as in saying that a criminal's punishment has been mitigated. *Assuage* means to render quiet and peaceful, as in saying that a person's grief has been assuaged by the kind attentions of friends. *Alleviate* is to unburden or ease; it pertains to either mental or physical burdens, as in saying that the sufferings of the earthquake victims are being alleviated by the Red Cross. *Allay* is derivatively, as well as in present use, almost an exact synonym of *alleviate*; both words apply to mental as well as to physical ills, *allay* being more generally used in reference to the latter. Anglo-Saxon *soothe* and Latin *appease* are likewise synonymous, both indicating satisfaction through humoring, easement through compliance. But *appease* presupposes hostile feeling to be dealt with; *soothe* may imply this but not necessarily. *Appease* is the broader in use and application; *soothe*, the more personal and intimate. *Conciliate* implies the conversion of resentment or distrust to friendliness; it is a "drawing together" of what has been separated by ruffled feelings. *Propitiate* means to make favorable by some action or gift or sacrifice.

Every FACILITY and CONVENIENCE must be placed at his disposal.

Facility ultimately means having something "to do with"; thus, that which promotes ease and handiness and pliancy in operation or action. It is customarily used in the plural or with plural signification, as in the introductory sentence; you say that the facilities of the up-to-date kitchen make cooking a pleasure rather than hard work. In another sense, of course,

facility means readiness or dexterity or apparent off-handedness in doing anything, that comes from long practice or skill, or both. In this connection it is not to be confused with *faculty* which means inner ability or endowment in regard to doing or acting. You say that someone has great faculty for music, and that his facility in fingering is well-nigh marvelous. You speak of the facilities for work in a well-equipped office, and of the faculty of the trained secretary to make use of them. *Convenience* suggests more of the idea of comfort or ease, and of anything and everything that contributes to well-being whether or not activity is concerned. James Whitcomb Riley's "pump right in the kitchen" was a convenience; the pump itself was a facility, a vast improvement upon drawing water by bucket and rope, no matter where it was located. But in this company the two words are frequently interchangeable. The housing advertisement that says "all conveniences" means by the expression the provision of all that makes for easy and comfortable living. A garage advertised as "provided with all facilities for taking care of your car," is equipped with all service equipment and machinery—compressed air, gasoline, and the rest. Whatever contributes to the speeding and handiness and simplification of action, facilitates it; whatever contributes to the ease and comfort and freedom or relaxation from activity, conveniences a person. *Convenience* may also convey the idea of resource or expedient or resort, and thus suggest temporariness; it is an antonym of *makeshift*, yet is itself used in this antonymous sense, as when you say that you made a convenience of someone to drive you home, meaning that you would have been stranded otherwise and would have preferred other conveyance. *Satisfaction* means adequacy in measuring up to one's wishes, no more, no less; sufficiency to meet all requirements, without either lack or superfluity. Derivatively the word means to do or make enough. It is a satisfaction to have an apartment that is supplied with modern labor-saving facilities and with conveniences that promote ease and comfort. *Fulfillment* denotes more than satisfaction; it suggests that fullness of measure that has perhaps been considered but never hoped for. If the apartment is in addition luxuriously appointed and elaborately planned, then it represents a fulfillment of your "dream house." *Commodiousness* means serviceableness, generous adaptation to needs, usefulness, all of these with the idea of spaciousness which has come to be attached to the word though not basic to it. It now implies that there is ample space and therefore accommodation for all the facilities that make for comfort and convenience. *Space* or *spaciousness* denotes merely size or area—length, breadth, height. A spacious apartment is a sizable or large one; a commodious apartment is one that, in addition to having much space, is so arranged and laid out that it offers varied accommodations and gives a sense of roominess as well as a kind of free and easy hospitality.

It was to be expected that he would FAIL in the examination but when he FLUNKED in his tryouts for the team the whole school was beset by disillusionment and despair.

As here used *fail* means not to pass, not to measure up to requirements; and in general usage it means to be found wanting, to miss (out), to neglect,

to leave undone, to fall short. The word is indeed Latin *fallere*, to fall short, to deceive, to be wanting. And it is widely applied; you speak of health that fails, of a bank that fails, of a campaign that fails, and so on. *Flunk*, noun and verb, is an emphatic colloquial equivalent of *fail*, meaning to fail utterly, perhaps as result of nerves or backing down or out of. It may have come about through the Oxford (and Scotch) word *funk* meaning flinch, retreat, shrink from in cowardice. But it is particularly an American term, and there has long been a theory in college circles that it is a corrupt combination of *fail* and *funk* or *sunk*. *Funk*, noun and verb, has many meanings, some of them bearing upon the idea of smoking and its various phases. This has led some to believe that it is cognate with Latin *fumus*, smoke. But it has more likely descended from Old Flemish *fonck*, agitation or panic; the slang term *blue funk* suggests terror or being beside oneself. (*Funk* was Oxford slang early in the eighteenth century.) *Flounder* in the sense of struggling or stumbling or making mistakes or managing badly, suggests failing or flunking that is muddled and messy; if you flounder in an examination, you cross out a great deal and hand in a confused paper, or you contradict yourself repeatedly, and give the impression (even to yourself perhaps) of a horse or a motorcar making a fight to get out of deep mud. Oxford sets the word down as nasalized Dutch *flodderen*, to splash and flop about in mire or water; Standard suggests that it is a blend of *flounce* and *wander*. The fish called *flounder* (Old French *flondre*) may be involved, since it is famous for its flapping back and forth on being hooked. The noun *fluke* is both antonym and synonym in this connection; it originated in billiards as the name given to an accidentally successful stroke, and has been extended to cover any unexpected luck. But it is a two-way word meaning also failure or disappointment. Its origin and etymology are conjectural. It has been guessed—badly—to be a blend *flow* and *snook* (as slang it sometimes appears and is heard as *flook*). It may be Anglo-Saxon *floc*, the flatfish popularly known as flounder. And again it may once have been the flat table on which the game of billiards is played, on which one was said to flounder when he made a bad stroke, to fluke when he made a good one (it is not used as a verb at present). *Founder* is Latin *fundus*, bottom (the *found* of *foundation*) and the agential noun *founder* may, indeed, mean one who founds or establishes or sets going from rock-bottom foundation. But in this company the word is used figuratively to mean fail and stumble and fall helplessly and probably irrecoverably. In literal usage it pertains to a vessel that fills with water and sinks.

His financial statement is FALLACIOUS and his deductions therefrom are MISLEADING.

As the sentence originally appeared the two capitalized words were in transferred position. But *fallacious* means deceptive in appearance, and *misleading* means directing into error as result of deduction from something that goes before. *Misleading* is, thus, a consequential word; *fallacious* a causative one. If the figures in his financial statement were deliberately falsified, then he has committed a *fraudulent* act in his accounting; that is, he has intended to deceive and mislead. But *fraudulent* is said chiefly of acts and deeds, he

who commits them being deceitful and crafty. (The nouns *fraud* and *cheat* are both used colloquially as of both persons and things.) *Fallacious* and *misleading* do not imply deliberate intent to deceive. *Deceitful* and *fraudulent*, do as a rule imply such intent, applying, as they do, to both persons and things, while *deceptive* applies to things but by no means always connotes intent. A column of figures or a landscape may be deceptive on appearance; a person having a tendency to misrepresent is deceitful. *Cunning* is both favorable and unfavorable. Used in reference to skill and craftsmanship, or to the attractiveness of a child, it is favorable; used to denote the use of skill in sly or artful manipulations, it is unfavorable. *Crafty* means secretive cunning that reveals the experienced hand at deception. If you are *wily* you are "foxy"; if you are *sly* you are "two-faced" or "sleight of hand" in your dealing; if you are *artful* you are imitative and ingenious in adapting yourself to achieving a desired end.

Much to his own surprise he had become FAMOUS and even RENOWNED almost overnight.

Famous means much talked and written about in a favorable way; it may pertain to happenings and things but it is used more commonly of men and deeds. There are, to be sure, degrees of fame; *world famous* interprets itself—well known all over the world—as do such other terms as presently famous, once famous, temporarily famous (and lasting fame and enduring fame). The word is now also popularly used in the sense of suitable or remarkable or easily adaptable or valuable, as when you say that you have a famous garden rake or that your car runs famously. *Famed* is synonymous with *famous* but somewhat more colloquial. Its antonym is *ill famed*. *Infamous* is the antonym of *famous*, meaning not merely not famous but ignoble, odious, base, ignominious. *Renowned* (the noun is ultimately Latin *nomen*, name; thus, renamed or named again and again) is stronger than *famous*, and may be regarded as an emphatic synonym of it; he who is renowned has won fame in worthy and even notable connections, is widely reported and honored and even exalted. It, too, is used of deeds and things as well as of persons, and in all relationships it may often suggest not only substantial fame but also that which is more lasting and less ephemeral than fame sometimes is. *Celebrated* connotes greater ephemerality than either *famous* or *renowned* as well as less discrimination. Very often it pertains merely to the occasional observance or the passing event, to the temporarily discussed and stirring, and it has in it derivatively the idea of frequent and thus of periodic. You speak of a celebrated actor, of a renowned novelist or poet, of a famous leader or scientist; of a celebrated murder case, of a renowned deed of heroism, of a famous painting. The distinctions are, however, not hard and fast, the three words being used interchangeably in much expression. *Notable* means highly worthy of note or remark, rightly distinguished and remarkable. *Noted* is, in this company, synonymous with *notable*, though generally regarded as weaker. Its antonym *unnoted* means merely not notable or remarkable, the *un* being negative rather than intensive, the word never having, therefore, the meaning of unworthy or notorious

in an unfavorable sense. *Notorious* also implies widely known and discussed, sometimes favorably, but far more often unfavorably; it is increasingly the nearsynonym of *infamous* and the antonym of *notable* and *famous*. You speak of a notable contribution to learning, of a notorious example of plagiarism. *Glorious* implies brilliance of renown; that is glorious which stands out eminently and pre-eminently by virtue of its own intrinsic worth, which sheds a glamor, and which is thus deserving of praise and admiration and, in connection with religion, of exaltation and perhaps worship. But that which is glorious may be temporarily so, as in the case of a showing made by a great athlete or of a particular performance on some occasion. You speak of a glorious victory, a glorious achievement. *Illustrious* suggests illumination (Latin *illustrare*, illuminate) but this old literal meaning has been transferred to the figurative one of striking and distinguished and worthy of honor and prestige. He who is illustrious is usually thought of as noble as well as radiant and brilliant. *Honorable* pertains with particular emphasis to high repute and respectability, opinion and esteem, especially as it refers to man's relationship with man as worthy of honor. It is also used in the sense of being actuated by or performed according to the noblest of motives and intentions. In much present-day usage the word has become too mechanically and indiscriminately applied to carry with it always its most serious and worthy connotations. You speak of honorable dealing, of illustrious character, of glorious enthusiasms. But here again the distinctions, such as they are, are too nice for observance in present usage, having been "ironed out" not only by the man in the street but by the best speakers and writers as well.

The average prohibitionist was in the old days too FANATICAL to work for reasonable reform, too BIGOTED to accept compromise.

To be *fanatical* is to be extravagantly and unreasonably and fiercely zealous. A fanatic was one who belonged to the temple and who was made "different" through constant association with divinities. This difference came to be designated as a sort of madness; he who belonged to the temple was sometimes said to be "touched." He who did not belong to it was called *profane* (*pro*, before, and *fanum*, temple); that is, he was permitted only to stand before it, not to enter, and he was worldly and secular and unshackled by sacred vows of any kind (a *secular* is a layman, or, if in holy orders, one not bound by monastic vows; an unordained clergyman belongs to the secular or, in this connection, the profane clergy as opposed to the sacred or ordained clergy). *Fan*, slang for one who habitually follows or frequents or supports, is the first syllable of *fanatic* (or of *fancy*—*fancier*); it originated in connection with baseball, and has been accepted without terminal apostrophe since about 1915. It was formerly sometimes spelled *fance* and *fann*. The vulgarism *fanny* used with reference to the buttocks has probably come about through character names in such books as Cleland's *Memoirs of Fanny Hill* and De Maupassant's *La Maison Tellier*. Both *fan* and *fanny* are sometimes facetiously spelled *phan* and *phanny*. *Fan* meaning to strike at without hitting, as in "fan the ball" and "fan the air" is Anglo-Saxon *fann* (Latin *vannus*), winnow-

ing or rotating. To be *bigoted* is to be so obstinately and narrowly and selfishly concerned with one's own ideas and opinions that recognition of different ones or of those who hold them is out of the question. According to Skeat *bigot* "may be a corruption of *by God*." In Old French the name *bigot*, hypocrite, was once applied to the Normans. Both *Bigod* and *Bigot* were (are) prominent French surnames, the former that of the founder of a much reviled Norman house of consequence. But the true origin of the word is not certainly known. *Enthusiastic* and *fanatical* were once synonymous; the former is a general or covering term and is now customarily used in a favorable sense but it may in this connection imply that ardor has been permitted to subordinate judgment and understanding, and that *dreamy* and *unreasoning* are not inappropriate synonyms. It is composed of two Greek words—*en*, in and *theos*, god. Up to the middle of the eighteenth century it denoted possessed of God, irresponsibly inspired by God, and it definitely connoted mental irresponsibility to a degree, but in present-day usage it means simply ardent, zealous, ecstatic. It has no corresponding verb form, the back formation *enthuse* still being set down by the rhetoricians as vulgar or, at least, low colloquial. But it may yet win sanction, as such other back formations as *donate*, *electrocute*, *extradite*, *laze*, *resurrect* have done. An *enthusiast* is thus one whose interests and feelings may become so exalted that his judgments stand in danger of invalidation; a *fanatic* is an enthusiast whose reason and judgment have indeed become subordinated to his emotional zeal. *Intolerant* is composed of Latin *in*, not, and *tolero*, bear; it is now weaker and less individual than *bigoted*. He who is intolerant is disinclined strongly to bear or put up with beliefs and feelings contrary to his own, is impatient of views and actions that do not fit into his own particular philosophy of life. The word pertains to large groups and classes more often than to single persons, though it is applicable to both. You speak of the intolerance of a certain period, of a certain community, of a certain organization. *Bigotry* may also be applied in this large way, but it is less often so used. *Intolerant* is more abstract in reference than is *intolerable*. What is intolerable is not to be borne or suffered; intolerance itself may thus be said to be intolerable. You speak of intolerable noise from below your window, of intolerable oppression, of intolerable pain, of intolerable living conditions, but of being intolerant of freedom of speech and intolerant of equal suffrage. *Superstitious* originally pertained to soothsaying; that is, "standing over" (the mind) and dominating it with abnormal fears, chiefly in regard to the Almighty and His manifestations. *Credulous* means "easy believing," inclined to believe without questioning or evidence. If you are too credulous you are "easy" and weak; if you are superstitious, you are ignorant and weak; if you are enthusiastic, you are in danger of being "carried away"; if you are bigoted, you are "blind in mind and emotion"; if you are intolerant, you may be mentally and temperamentally a reactionary; if you are fanatical, you are impatient and perhaps frenzied.

Her "Juliet" in modern dress is not only FANTASTIC but GROTESQUE.

Grotesque may be called a sort of superlative of *fantastic*, and *fantastic* a sort of comparative of *fanciful*. That is *fanciful* which abandons judgment

(perhaps also taste) in order to give full and wild play to whimsies and conceits. That is *fantastic* which is even more extravagant in the abandonment of judgment and taste to the same end. That is *grotesque* which adds to the fantastic elements of the bizarre, the incongruous, the distorted. The word is Italian *grottesca*, from *grotta*, cave (Greek *kruple*, vault or crypt). In the old days the walls of a grotto were decorated with fantastic paintings and sculptures, and the word, though originally applied to a crude kind of art, has vastly expanded in meaning to denote the odd or unusual or out-of-the-way. *Bizarre* has come to mean odd or eccentric in appearance and style, though literally the Spanish *bizzaro* means gallant, brave, "man with a beard." If the part of Juliet was played by an actress in a fantastic manner, she was extravagant in her dressing of the part as well as in diction and action. If the part was grotesquely played by her, she brought to bear ridiculous and awkward posture and appearance and interpretation. If she played the part merely in a fanciful manner, she brought to bear certain whimsical and freakish accents and intonations and gestures peculiar to herself rather than in character. The words *fanciful* and *imaginative* were formerly used without distinction. But the one has now come to connote irrational and whimsical and capricious, and the other, rational though creative and pictorial. What is fanciful is further removed from reality than what is imaginative. The fanciful "skips" reality to build its own castles in the air; the imaginative is idealistic and poetic, sometimes derivative or based firmly on reality, sometimes purely creative or "all wool and a yard wide," but never so remote from the real as the fanciful is.

FASTING was not in the least a hardship for one of his ABSTEMIOUSNESS.

Fast or *fasting* means going without food, all or some, for a stated period, either for religious or dietary or other reason. *Abstemiousness* denotes habitual sparingness in eating and drinking, the cultivation of self-restraint and moderation in regard to food and drink. *Abstinence* may mean voluntarily abstaining, especially from drink, for a brief time or once in a while or on a given occasion; it may or may not imply deprivation or hardship, that is, it may be exercised toward that which one is very fond of or toward that which one cares little or nothing for. The term *total abstinence* has come to have special application; it means abstaining altogether from alcoholic drinks and even from foods having alcoholic content. Total-abstinence leagues are organizations that require their members to pledge themselves never to touch intoxicating liquors. But *abstinence* pertains likewise to other forms of nonindulgence and self-denial; you speak of abstinence from social gaiety and "partying" and sexual intercourse, and so forth. *Continence* denotes that which is less than abstinence; it suggests self-control and self-restraint but not the absence of indulgence. He who is continent may be able "to take a drink or leave it alone"; he may always have liquor served at his table without ever partaking of it to any degree of excess whatever. But this word is used principally of the curbing of one's impulses and natural inclinations and desires, very often in regard to sexual desires. *Temperance* is the general or covering term; it applies to all things, in spite of its special use now and again to mean total abstinence or teetotalism. It pertains to that

exercise of quietness and stability and evenness and restraint and moderation which may be characteristic of a person in all of his reactions. He who is temperate is possessed of seasoned judgments, controlled natural tendencies, even and considered habits. But any movement toward the prohibition of alcoholic liquors is likely to be called a temperance movement, and the word itself became a synonym for *prohibition* during the 1920s. *Temperance*, however, connotes more or less voluntary abstinence, used in this association, whereas *prohibition* implies stoppage or prevention by decree or regulation or law. The prohibitionist would forbid the manufacture and sale of liquor, in order to prevent indulgence; the temperance worker would negative and ultimately wipe them out through persuasive methods. *Sobriety* is another word that has been warped into special use and meaning as result of the fight against alcohol. But it pertains to sedateness and seriousness and dignity in general, as well as to the avoidance of excess in drinking. The sober person may be sad and serious and long faced, and thus uninteresting; he may be merely one who takes himself too seriously and who has no sense of humor. He may be sober in the sense of not being drunk, and in no other sense whatever. *Teetotalism* is a kind of intensive reduplication of *total*. It dates from about 1880 when a (the) great temperance movement was at its height. The word was undoubtedly influenced by *teetotum*, a sign word—*T-totum* (a capital *T* on one side of a top, for example, meant Take all; *H* meant Take half! *N* meant take nothing, and so on, the *T* or *Tee* standing for the Latin *totus*, all, which is a direct ancestor of *total*). One story has it that a leader in the temperance movement devised a new total-abstinence pledge, those signing it being unhesitatingly called *T*'s in contradistinction to those who had taken a modified pledge before and refused to sign the new one. The latter were called *O P*'s (old pledgers). Another version has it that a "het-up" temperance orator became so emotional when he pronounced the word *total* that he stammered on the *T* and uttered *T-T-T-Total*. All forms of the word have been ironically or tantalizingly spelled with *tea* as the first syllable during temperance campaigns. Needless to say that there is no more relationship between *tee* and *tea* than there is between *teetotum* and *teetotal*.

Knowing that the FATAL blow was about to be struck, he led his men ignominiously into the LETHAL chamber.

Though loosely used to denote all degrees of threatening and danger, very often facetiously, *fatal* implies inescapability or inevitability as result of accident or warfare or dire natural phenomenon, and the like. It pertains to past, present, or future; to whatever has caused death, is causing it, or will cause it. The noun form *fatality* is a synonym for death or for any catastrophe or disaster or tendency that causes death. *Lethal* means pertaining to death, relating to that which causes death or has been deliberately designed to cause death voluntarily or involuntarily (the word is from Greek *lethes udor*, water of oblivion) not only without pain but with the ease and naturalness of falling into deep sleep. You speak of a lethal dose of sleeping medicine, of lethal execution of condemned criminals (meaning execution in a lethal death chamber). But this word, too, is used with modification of meaning,

very often facetiously, as when you say that a sermon has a lethal effect upon you, or that someone's company "lethalizes" you. *Mortal* is Latin *mors*, death; this word as used today pertains chiefly to that which brings death about, to that which causes death or makes it inevitable, as a mortal disease, a mortal wound, a mortal thrust of the sword. It is frequently used interchangeably with *fatal*. You say that it was fatal for them to enter the chamber because of the mortal effect of the lethal gas. *Deadly* is likewise a near-synonym of *mortal* and *fatal*; but it more particularly pertains to the immediate cause in a concrete way, as the deadly arrow and the deadly poison. And it is less emphatic inasmuch as it frequently denotes that which threatens death or comes very close to causing death, but may not quite do so. *Deathly* means having the appearance of death, death seeming; you say deathly pale, not deadly pale. *Toxic* comes from Greek *toxikon*, arrow poison (the poison into which arrows were dipped); it is closer to *deadly* than to *fatal* or *mortal*; when you speak of the toxic properties of monoxide gas you mean the poisonous properties, which, if discharged in a closed-in room, will make that room lethal, the mortal fumes being fatal to anyone imprisoned in the room for even a short time. Figuratively applied, *toxic* means injuring or destructive or, perhaps, irreparable, as when you speak of the toxic effects of bad company upon the young. The concrete noun form is *toxin* (page 510); the abstract, *toxicity*. *Toxicology* is the name of the science that treats of poisons and their antidotes. *Virulent* is Latin *virus*, poison ("strength of man"), a word that has been taken bodily from the Latin for English use; it was formerly synonymous with *venomous*, but it now pertains to the deadly bacterial poisoning that emanates from infectious diseases, especially such as are deadly or mortal. *Venomous* (Latin *venenum*) also means poisonous but it denotes the poison that enters the system as result of the sting of insects or serpents, or by way of plants that throw off poisonous properties either through the air or by direct contact. Both *virulent* and *venomous* are widely used in figurative senses, the one connoting especially strong manifestation of feeling, the other insidious or treacherous ill-will, as when you say that someone in open meeting made a virulent attack upon your policies, or that there is a venomous whispering campaign being waged against them.

We were **FATIGUED** *by the long journey, and* **JADED** *with the continuous mountain scenery, beautiful though it was.*

Fatigue means weariness caused either by exercise in and of itself or by hard work; it carries with it a little of the idea of not unpleasant relaxation or exhaustion that is to make rest the sweeter. *Jade* suggests tediousness that wears one down, tired as result of having more than enough or of repetition ad nauseam. *Exhaust* is stronger than either of the foregoing, meaning that strength or endurance has been entirely "drawn out," and that nothing more by way of activity is possible until and unless there is some kind of restoration of power. *Irk* implies drudgery; you are irked by that which tries your patience, which you have to force yourself to do because of its lack of challenge and interest. *Harass* conveys the idea of taking too much out of one by way of troublesomeness that may be grievous and oppressive; you

are harassed from within as result of what is onerous or cumbersome from without, though the word is both subjective and objective, as when you speak of a harassed frame of mind and a harassing load. *Tire* and *weary* are both Anglo-Saxon words; they are so closely synonymous that *tire* was once defined as "to make weary," and *weary* as "to make tired." Today *tire* is regarded as stronger than *weary*, more nearly approaching the idea of wear out or exhaust, while *weary* suggests that abatement of energy that leads to "going astray" and, thus, causes inability to carry on with accustomed vigor and efficiency. Both words pertain to the physical as well as to the mental, as do the other words here treated, and both are generic or covering terms and are frequently used interchangeably. *Weary* is not related to *wear*, as is sometimes supposed, but is rather cognate with *worry*, derivatively meaning to strangle. But *worry* now conveys the idea of continuous, as of something that bites in or tears in a gnawing manner.

I fear the judge will consider you a FATUOUS person if you continue making FOOLISH answers.

That is *fatuous* which approaches the idiotic; it means more or less continuous display of silliness and stupidity. That is *foolish* which evinces lack of reason or judgment, and even of moral control and equilibrium. *Foolish* is the generic term; *fatuous*, *imbecile*, *idiotic*, *silly*, *stupid* are specific. Both *imbecile* and *idiotic* connote congenital mental weakness or feebleness or peculiarity that incapacitates, and may constitute insanity. *Silly* derivatively means happy or good; it was once a synonym for empty in the literal sense, and later this meaning was transferred to figurative uses. It now means empty headed, witless, "slap happy." A silly person is one who is generally trivial and fickle and lightheaded in his mental reactions. *Stupid*, on the other hand, connotes the seriousness of stupor, dullness of sensibility, sluggish, stolid; it is an intensified equivalent of *lethargic*. He who is lethargic is apathetic and drowsy; he who is stupid is stodgy and heavy and dead-alive; he who is *torpid* is so sluggish and inert as to appear numb. *Dumb* in its wide colloquial use is a covering term for these three words as well as, in part, for the preceding ones, though a torpid person and a lethargic person may not necessarily be stupid or "dumb"; he may simply seem so, his mentality being inactive and dormant. *Dumb* correctly used means inability to speak, as in dumb animals. *Mute* is not an exact synonym, though often so used; a mute person may be quite able to speak but unwilling to do so, as The witness remained mute. But the expression *deaf mute* means deaf and dumb, the latter in the sense here defined. *Inarticulate* may be used to mean lacking in speech power, but it is more correctly and more commonly used to indicate lack of fluency or temporary stoppage of speech, as He was inarticulate with grief. *Demented* means "away from mind"; thus, mad or insane, apathetic or incoherent to such degree as to indicate basic deterioration. *Deranged* is less emphatic as a rule, though it may denote functional mental disorder, permanent or temporary, as a result of grief or accident or other such circumstance. Both *demented* and *deranged* are formal and literary and pseudo scientific in comparison with the other terms here discussed.

He was visibly embarrassed at the FAUX PAS he had made but he used one SOLECISM after another without batting an eyelid.

Faux pas is French meaning false step; as an English adoption it means any mistake or slip or breach of good breeding, especially in connection with social behavior. A gentleman who remains seated as a lady enters the room commits a *faux pas* by so doing. In original French the term is more serious in its connotations, implying scandal or violation of protocol or any nonobservance of state ceremony or etiquette. *Solecism* applies strictly to violation of grammatical rule in expression, as well as to failure to observe proper idiom in the use of language. By extension the word is sometimes applied to anything that is improper or incongruous (see below). But as a rule it pertains to expression only; *faux pas*, to action or omission of action, or to expression (an awkward, tactless remark). He don't care and Who do you mean are solecisms (the word is derived from *Soloi*, the name of a town in ancient Cilicia whose inhabitants were notorious for the bad Attic dialect they spoke). *Fumble* means clumsy handling, groping blindly and uncertainly, failure to catch or hold anything (especially a ball). The word once pertained to awkwardness and clumsiness in the use of the hands only (Anglo-Saxon *folm* means palm of the hand), but it is now widely extended to figurative uses, so that you may speak of a diplomatic or a social or an educational fumble. *Blunder* implies stupidity or ignorance or unawareness; it usually carries the idea of culpability or of preventable error. An expert ball player may sometimes fumble a catch; a blundering ball player is one who is not good at the game, who is, indeed, an inept and grossly blameworthy player. *Error* denotes departure from that which has been established as right; thus, it is deviation from rule and regulation made, generally, through ignorance or bad judgment or a lapse of some kind. Though *mistake* and *error* are used interchangeably in much expression today, the former is less serious in its implications than the latter. A mistake is more likely to be momentary and inadvertent; an error may be made in spite of study and judgment and effort to be right. Both may be blamable, *mistake* less so than *error* (*error* is Latin meaning wandering; *mistake* is Old Norse meaning taking wrongly). Inasmuch as any conspicuous *faux pas*, solecism, fumble, blunder, error, mistake is likely to stand out exaggeratedly and perhaps cries or howls for notice, it may popularly be referred to as a *howler*; any bad mistake in diction may be called a *howler*, but the word pertains particularly to ridiculous mistakes, such, for example, as are characteristic of Lydia Malaprop. A *malapropism* is thus a *howler*; it pertains rather to diction whereas solecism technically pertains to construction. To speak of an allegory on the Nile when you mean alligator, is to commit malapropism; to say He don't for He doesn't is to commit solecism. But the latter is not called a *howler*. (*Boner* is slang for the same thing; it is derived supposedly from the slang *bonehead* which, as applied to anyone, means that, instead of gray matter, solid bone structure constitutes the "upper story." *Solid ivory* and *ivory dome* are used interchangeably with *bonehead*. A boner is thus the kind of error that one would make who is lacking in mentality.) *Anachronism* (Greek *ana*, away or back, and *khronos*, time) means violation of chronology, mistiming in regard to custom or event, something represented as happening out of its proper time, as for

example the mention of clocks as belonging to the period of Julius Caesar when, as known today, they had not yet been invented. The word may indicate a slip or an error, or a deliberate license, and it is loosely used to refer to anything that does not properly belong; you say that the old Model T Ford is today an anachronism by which you imply not only that it is of an earlier period but is in most other respects out of relationship. *Solecism* is sometimes used interchangeably with *anachronism*, but it should not be. When extended beyond its grammatical sphere of usage, *solecism* should pertain only to some clash of association, as when, for example, someone appears in ear muffs and fur coat on a hot July day.

True, sir, I have FEWER obligations than you, and, therefore, LESS trouble.

Few and *fewer* are used, as a rule, in reference to number or countable units or items; *little* and *less*, to amount, bulk, degree, mass, quantity, value. And *less* is used in case a given number is thought of as sum or amount or quantity, as I have less than ten dollars in bank. But I have fewer dollars and less credit (few dollars and little credit) is correct. Both *little* and *small* may pertain to size; *few* may not. I have a little (or small) amount of sugar and He is a little (or small) fellow are correct, as is also He is only a few inches in height. *Few* is antonymous with *many*, as Many were called but few were chosen. The same is true of *the few* and *the many*. But *a few* is antonymous with *none*, as in A few were called but none appeared; and fractionally synonymous with *some*, as in Some came but only a few remained. *Few* and *fewer* pertain to plural modification; *less* to singular and collective. *Lesser* is a double comparative, *less* being the comparative of *little*, and *er* the comparative terminal syllable; it always implies comparative unimportance or insignificance in relationship and is thus antonymous with *greater*, *grander*, *superior*, *major*, and synonymous with *minor*, *inferior*, *lower*. In connection with proper names *lesser* may sometimes denote a kind of "poor relations" idea, as when you speak of the Lesser Antilles in contradistinction to the Greater Antilles, the latter referring to Cuba, Haiti, Jamaica, Puerto Rico, and the former to the neighboring islands. But *lesser* is frequently interchangeable with *smaller*, as is *little* with *small*, though more limited in use.

You should have known that such a FICKLE and INCONSTANT person must ultimately prove FAITHLESS.

Though these three words are in general expression used with almost complete disregard for the shades of difference among them, they are nevertheless not synonyms in all respects, and should not be used as such. The last—*faithless*—is the strongest; it means, of course, without faithfulness, not keeping the faith, and it implies breach of vow or promise or obligation. A faithless person may be quite unreliable and even treacherous and disloyal. *Inconstant* conveys the idea of having no ability to be fixed or steady in one's mind or emotions, but it is not necessarily a derogatory term. One may simply not be able to be constant, may by physical and mental constitution be unable to evince any steadiness or stability of thought or feeling, or both; he may thus deserve pity rather than scorn, for *inconstant* is a serious term

indicating irresoluteness, uncertainty, purposelessness, instability, unsettledness as mere negatives in character make-up rather than consciously damaging defects. *Fickle* falls between these two terms, more unfavorable than *inconstant*, less than *faithless*; it comes from an Anglo-Saxon word meaning deceive or betray, but these meanings have been lost to it, at least as far as conscious deceit or betrayal is concerned, and it now means whimsical and capricious and spasmodic to the degree of freakishness perhaps. The fickle person is so easily swayed in mind and emotion that he probably does not know his own will and desire and, what is worse, is more or less callously indifferent in regard to the inconvenience and dissatisfaction his changeableness may cause others. *Changeable* implies characteristically shifting from one condition (as of the weather) or opinion or preference to another; its basic implications are unsettledness and volatility. The changeable person is easily influenced by external stimuli, whereas the fickle or inconstant person is influenced from within his own nature. *Crotchety* suggests age, but it applies to all periods of life, meaning petty or eccentric in changeability, and suggesting ill-temper in case such changeability is not catered to. *Capricious*—"scampering and jumping like a goat"—suggests "out of rein" or "breaking over traces," and thus irregular moods that result in defiance of established routine and conventional guidance. *Protean* (like Proteus) means variable, changeable of "front," capable of assuming different aspects; the word may be used of the steadiest kind of character, since it pertains to the external only. *Mercurial* (like Mercury) implies not only being like Mercury in his swiftness and cleverness and versatility, but also being like the silver-white metallic element with its evasive and fluctuating and hard-to-pin-down qualities when brought into contact with stimuli. Both *protean* and *mercurial* are for the most part favorable, though the one may on occasion be used to mean deceptively changeable, and the other dangerously elusive.

His fortune may certainly be indicated by a FIGURE involving seven DIGITS.

In other words he must be a millionaire. *Digit* is Latin *digitus*, finger or toe; but it is used in this original meaning only facetiously as a rule. In view of the fact that time out of mind it has been customary for the human being to use his fingers in counting, *digit* has come to be used as a general term for the figures 0 to 9 inclusive, as well as for any small detached projecting units. A row of icicles hanging from a roof has been called Jack Frost's digits. *Figure*, in this relationship, means any written or printed symbol or character that denotes sum, number, quantity, amount, totality; usually the Arabic numerals 1, 2, 3, 4 (but also the Roman i, ii, iii, iv) and so forth, are indicated. The word is used, however, in a generic sense, as when you say that someone is asking too high a figure for his property or that your son is good at figures. *Number* is synonymous with *figure* in many uses; it applies to the individual Arabic (and roman) digits as well as to aggregate or totality. But it is more likely to suggest sequence than *figure* and it has broader abstract implication. *Figure*, in other words, more often denotes the symbol itself; *number*, its many derivative significations. You speak of a whole number, not of a whole figure; of the figures 2 and 5 as

symbols; of the numbers 2 and 5 as background or interpretive signs. *Number* pertains to countability; *quantity* to measure; *amount* to totality of either. *Quantity* may be applied to whatever may be counted only provided the units of measure are considered, as twenty bushels of wheat. You speak of a quantity of unmeasured wheat, just as you speak of a total amount of wheat. But you say a number of people, a number of episodes, not quantity or amount in either case. *Amount* is used chiefly in reference to money and finances, and denotes accumulation totaled or thought of as totaled. *Sum* implies addition as well as a degree of totality if not its entirety. *Integer* derivatively means "not touched"; thus, a whole number, a number that has not been fractioned, just as an *integrated* body is one that stands as a unit or as one. An *integral* part of anything is a part that is essential to its completeness. *Unit* is a one, be it a part analyzable to a whole or a whole conceived of as parts or units; it may be a single item in a number or in the measurement of a quantity or in the accumulation of a sum or amount. *Numeral* is the same word as *number*, though not always interchangeably used with it. You say *Arabic numerals*, preferably not *Arabic numbers* or *figures*, to denote the symbols 1, 2, 3, and so forth, used since the tenth century, just as you say *Roman numerals*, not *Roman numbers* or *figures*, to denote the letters used in counting before the tenth century—i, ii, iii, iv, and so forth. But you say that every child in line is marked by a numeral or a number; that the numbers or the numerals on the doors are indistinct. A *cardinal number* or *numeral* is one that is used in straight-away counting; it answers the question how many. An *ordinal number* or *numeral* denotes succession; it answers in what order. *One, two, three* are cardinals; *first, second, third* are ordinals. *Numeral* and *numerical* are convenient adjective forms of *number*; you speak of numeral or numerical (or numbered) order, of the numeral or numerical chasm between 64% and 65% when the one marks failure and the other success. The adjectives *numerable* and *enumerative* and *enumerable* mean countable. And the verb *enumerate* means to count (initial *e* means out, thus yielding the colloquial "count out"). *Enumerative* and *enumerable* and *numberable* must not be confused with their antonym *innumerable* (q.v.).

The FIRST DAY of the week is SUNDAY, sometimes called the CHRISTIAN SABBATH.

The Society of Friends uses the term *First Day* rather than *Sunday*. *Saturday* is thus *Seventh Day*; it is also the *Sabbath* and the *Seventh Day* of the Jews, designated in the Decalogue as a day of rest (Hebrew *shabbath* means rest from work). *Christian Sabbath* is not a recommended term, either *Sunday* or *First Day* or *Day of Rest* or *The Lord's Day* being preferred usage. A *sabbatarian* is one who observes the fourth commandment strictly, regarding the seventh day of the week or the Sabbath as a holy day; the word is also an adjective, as in sabbatarian observance. (Freedom from slavery at the hands of the Egyptians is given as the reason for observing the Sabbath, in Deuteronomy 5:15; rest after God's creating the world is given as the reason in Genesis 11:2 and Exodus 20:11. Both Babylonians and early Hebrews designated the fifteenth of the month as sabbath, and there are

evidences that the observance of the sabbath was related to the period of full moon. Scholarship has suggested that the fourth commandment—Remember the sabbath day to keep it holy—may formerly have read Remember the day of the Sabbath to keep it holy.) *Sabbatical* is an adjective meaning pertaining to the Sabbath, as well as noun (sometimes followed by *year*) meaning every seventh year as used with reference to the command that the Israelites allow their fields to lie fallow or untilled every seventh year, and, now especially, with reference to the granting one year out of seven to a rest or study or travel period for a professional (sometimes other) worker. Sunday is observed by Christians as a holy day in honor of the resurrection of Christ, and this was a custom and a law of the church before Emperor Constantine confirmed both by a state law. Since the Constitution of the United States prohibits both restriction and enforcement of religious observances, Sunday is regarded as a civil day conveniently set aside for rest, recreation, and, principally, observance of religious ceremonies. The strictness of the old New England Sunday laws ("blue laws") is now for the most part a dead letter, though many of those laws stand un repealed on the books. A *holy day* is Sabbath or Sunday, or any other day, such as Good Friday and Easter Sunday, set apart for special religious observances. A *holiday* was originally a holy day (of which words it is a contraction) but it has long since been used to designate any day set aside for diversion or recreation or celebration, or a "birth or death or event" day specified by legislation as one on which the ordinary activities of life shall be suspended in order to observe it and honor the memory of persons or events, or both. Such day is called a *legal holiday* in contradistinction to *religious holiday*. The word *holiday* is also used to denote a longer period than a day, a vacation of a week or more, or any casual or unexpected cessation of labor. An especially festive holiday is sometimes called a *gala day*; any day on which some personal achievement or great good luck is appropriately celebrated is sometimes called a *red-letter day* or *holiday* (from the fact that almanacs and calendars formerly always indicated holidays by red figures; still do to some extent).

She had a FLAIR for discovering talent but no LEANING toward a profession herself.

Flair means innate discernment, instinct, shrewdness, especially in recognizing true worth from the spurious or false, in any given line, in distinguishing the real from the apparent; the word is French *flairer*, smell; ultimately Latin *flagrare* (*fragrare*), whence *fragrant*. When you say that a reporter has a nose for news, you mean that he has a flair for news. Do not confuse *flair* with *flare*, noun and verb meaning glare, blaze, light. It is sometimes used in the figurative sense of sudden outburst (of genius, for example) and thus dubiously regarded as a nearsynonym of *flair*. *Leaning* means inclination or tendency; what you have a leaning toward you want to pursue, and this is true of both the literal and the figurative use of the word. But it implies nothing by way of real ability; one may have a leaning toward a life pursuit for which he is in no way fitted. The adolescent who thinks (and whose parents think) that he should study for a certain pursuit because he may have

a leaning toward it, may be entirely lacking in the qualifications required. He may simply have been attracted to the pursuit as result of hearing it talked about or of being associated with those who are suited for it. *Leaning*, in other words, does not mean ability or qualification. *Bias* is in much usage synonymous with *prejudice*; derivatively it suggests "diagonal line" such as a bowl may take as it courses down the alley or over the green in the game of bowls (it was formerly a term special to bowling). The word now denotes literally anything that runs crosswise or out of line, as a bias cut in tailoring and, figuratively, any warping or forcing of judgment in a way to influence feeling and opinion. It is most commonly used in this latter sense, and as a rule unfavorably. Anglo-Saxon *bent* is a covering term, either favorable or unfavorable in its connotation; it means fixedness of leaning or inclination or tendency, having in it something of the basic stubbornness of Anglo-Saxon characteristic itself. It is often used to signify special gift or talent or power in a person; you speak of a bent for or toward music or painting, or of a bent for the salacious in literature. In provincial parts the word *turn* is frequently used for *bent* in these connections, as a turn for aviation, a turn for medicine; that is, special aptitude or ability or natural fitness. But it is also used unfavorably, and more frequently so than *bent*; you say that someone has taken a turn for drink or for bad company. *Prejudice* implies a conclusion reached or a judgment formed on grounds other than reasonable (usually emotional), and denotes wrong or disadvantage or injury or injustice done another (others) at least in the mind, as result of adverse opinion and consequent attitude. It is sometimes regarded as less emphatic than *bias* in this connotation, the latter often indicating lack of mental balance and control. When used favorably, it almost invariably requires modification for the reason that it usually has opposite association, so that you say kindly prejudiced or favorably prejudiced on someone's behalf. Inasmuch as prejudice springs less from inborn tendency than from influence or association or imagination, and implies adverse prejudgment and preconception without either adequate knowledge or matured reasoning, it is possible of conversion. The same cannot be said so hopefully of unfavorable bias which is more likely to be innate and unyielding and "sot."

The country was FLAT and monotonous; the roads, SMOOTH and LEVEL.

Flat is Anglo-Saxon; *level*, Latin. The former derivatively means floor; the latter, a measure for liquid levels. *Flat* connotes surface extent without protuberances or hollows or shift. *Level* connotes absence of deviation from true horizontal, without slant or slope; it is almost an exact synonym of *horizontal*—"boundary parallel to the horizon"—and it may thus pertain to line as well as to surface. A ceiling, a vertical wall, a meadow may be called flat; apartment houses were once (still are) called flats because of their flat surfaces known as floors. A road, a field, a body of water may be called level; any area that is horizontal, or nearly so, may be called level. Both words have extended figurative uses, *flat* in the sense of insipid or off pitch or punctured, *level* in the sense of steady or well balanced in temperament. That is *even* which is regular and uniform, without either elevation or depression; that is *smooth* which has no surface roughness. These words, too,

have wide figurative extensions, as *even* temperament and *smooth* talker. *Even* and *smooth* may be contained in *flat* and *level*; both flat and level surfaces may be unsmooth or uneven. A flat floor may be splintered; a level putting green may be or become rough. A steep hill may be even in its steepness; a glass desktop is smooth even though it may be leaning diagonally or standing upright in a case. *Horizontal* pertains chiefly to line; *plane* and *plain* (both from Latin *planus*, flat), to surfaces. The first two still retain many of their original technical connotations; *plain* is general as well as figurative. You speak of plain view, meaning open and clear and unobstructed view, or of a seemingly limitless plain (noun) by which you denote an extensive level area. But plane geometry is geometry that treats of plane or level or flat surfaces in contradistinction to solid geometry, which treats of all three dimensions of space, and a tool called a *plane* (noun) is used to make small surfaces smooth and even. You draw a horizontal line to connect two vertical lines.

We were greatly entertained by his FLEETING fancies and his EVANESCENT sentiments.

Anglo-Saxon *fleeting* derivatively means floating or swimming; hence, passing swiftly, disappearing almost before it is grasped, elusive. Latin *evanescent* means disappearing even more elusively and quickly; the word frequently carries the idea of imperceptibly merging into something else, vanishing like the twilight or the dawn into "thin air." Latin *fugitive* is the equivalent of *fleeting*, but it carries in addition such unfavorable connotations as vagabondage, instability, volatility, so that what is fugitive may not only pass quickly but may do so purposively and evasively. Greek *ephemeral* (*epi*, for or over, *hemera*, day) means literally lasting for but a day, and thus in general usage short-lived or soon consumed or lacking in substantiality; the life of an insect is ephemeral, as is the duration of the daily paper. The word is sometimes used contemptuously, as when a critic says that a writer's work is ephemeral. *Flitting* conveys the idea of darting, or moving suddenly and quickly and surprisingly; it implies that which is quicker and swifter than *fleeting* and *fugitive*. *Fluttering* suggests the picture of flapping wings nervously and excitedly and confusedly, with much ado and vibration but without progress. You speak of a flitting bee, a fluttering fledgling, a fleeting moment, an evanescent feeling, a fugitive indignation, an ephemeral ambition. *Momentary*, for but a moment, is, strictly speaking, indicative of a shorter period than *temporary* which pertains to a relatively indefinite short time, but the two words are used more or less interchangeably and thus loosely, as are the other terms in this paragraph. *Temporary* now connotes greater degree of duration. A momentary pain is a fleeting one, one that lasts for a very short time; a temporary residence may be a residence for a day or a month or a year, or longer. The latter term is, thus, more elastic or extensive than the former. You do not speak of a temporary headache, or a momentary sojourn. *Transient* and *transitory* are likewise used interchangeably to a great extent, but strictly differentiated *transient* pertains to the fact of impermanence or unlastingness, *transitory* to the idea of uncertain duration; the one, that is, refers to short or uncertain period, the other to

short or uncertain continuance. The show that you saw last night gave you transient delight; the job that you now hold yields you transitory interest in view of the fact that you regard it as merely temporary.

We were all impressed by the FLUENCY of his expression and the READINESS of his repartee.

Transposed placement of these two words in the original sentence made it absurd. *Fluency* in this connection means flowing, running on easily, continuously, uninterruptedly, without loss for words; it may sometimes be used ironically to denote talkativeness or volubility. *Readiness* denotes alertness, spur-of-the-moment take-up, keenly "on cue." Both words pertain to doing, moving, progressing, rather than to state or condition; the one emphasizing facility and breadth of grasp in the use of words; the other, quick and appropriate placement of them. *Ease* signifies never being at a loss for words, uttering them without being required to search vocabulary, "dictional lubricity" in contradistinction to *fluency* which connotes speech speed to a greater degree. *Ease*, in general, means absence of effort or strain or obligation or pain. *Comfort* suggests ease plus—ease to a degree of quiet, rest, well-being, satisfaction, contentment, happiness. *Ease* implies ability without its exercise, strength without expenditure, activity or state without apparent connection with exertion or pains. *Facility* may here mean ease that is continuous; *readiness*, ease that is punctual. *Promptness* indicates action on the minute; *punctuality*, fixity or adherence in regard to definite or regular time, on the dot or point; *expeditiousness*, whatever characterizes and results in promptness and punctuality. *Promptitude* is promptness that has become habitual and expected. He who is prompt takes the bull by the horns; he who is punctual is Johnny on the spot; he who is expeditious keeps things up to the minute and is always ready to go; he who is at ease is free and uninhibited, and foot-loose and fancy-free; he who is ready is never at a loss.

Honesty compels the company to advertise its newly devised sirup as a FLUID rather than as a LIQUID.

Fluid is more comprehensive than *liquid*; it is the same word as *flow*, and it therefore embraces not only all liquids but all gases, air, and most viscous substances. It thus applies to semifluid substances, as maple sirup, molasses, paint, mineral matter that is melted by heat, cement before it hardens, and so forth. A fluid is elastic in that it so easily assumes any shape or form under any kind of force or pressure. *Liquid* is a fluid in a single bulk or mass that always keeps the shape or form of a container, the elements of which move freely within such boundary; that is, the molecules of a liquid though moving freely among themselves, lack the separative tendencies of air or gas. *Solid* is the antonym of both terms; *gas* or *air* is the antonym of *liquid* but not of *fluid*. However, there is no hard and fast distinction to be made between these words when solids and viscous substances are made fluid; you speak of liquid gas, though gas per se is a fluid; you speak also of liquid soap, liquid air, liquid wax, liquid court plaster. And you speak of liquefying solid and viscous substances, not of fluidizing them. Water is both liquid and

fluid; blood is fluid in the veins, but it becomes semifluid or solid once taken from the body. The reserve of blood known as blood bank may be liquid or in the form of dried plasma. Figuratively, *fluid* pertains to that which is flexible and changeable and impermanent, as when you speak of the fluid movements of racial or national groups, or of fluid assets, that is, funds that are not tied up in investments but are, rather, available to circulation. And *liquid* in figurative uses may mean smooth, mellifluous, pliant, convertible; thus, you speak of liquid sounds and eyes and notes and assets, the last meaning funds that are immediately convertible into cash. The verb *liquefy* means to melt or reduce either gases or solids to a liquid state; the verb *liquidate* means to settle or satisfy or clear up, as an estate or a claim, to apporation. The latter, along with its noun equivalent *liquidation*, is now chiefly a financial and legal term. But you may *liquidate* a sound, that is, make it more liquid; and this verb has also come into wide popular use as a euphemism for kill or destroy, as when you speak of one gangster's liquidating another.

Our fear is that his FOLLOWERS are SATELLITES rather than true DISCIPLES.

Anglo-Saxon *follower* is a generic term meaning, in this company, one who pursues a leader or a master, taking on his beliefs and opinions, adopting perhaps his mode of life. But you may be a follower of a faith or a party or a movement as well as of a person. (*Follower* in the sense of beau or sweetheart, once a colloquialism, is now a provincialism.) Latin *adherent* implies a stricter, more rigorous tie or attachment; a party adherent is in the main less likely to deviate from policies than a mere follower. *Satellite* is Latin for attendant; it carries to some extent the idea of obsequiousness, as of a slave or other attendant, a henchman or hanger-on, even a bootlicker or lickspittle. But in the derivative sense of a lesser planet revolving around a greater, the word is by no means always used unfavorably; a coterie of youth may be the ambitious satellites of an older master. When the obsequiousness of a satellite descends to mere flattery and parasitism, he becomes a *sycophant*. *Disciple* means learner or student of a faith or doctrine taught, allegiance to its principles, and loyalty to its teacher(s); the word invariably implies personal influence, adherence to a personality as result of which faith or belief is established. It should imply also sense of obligation and sincerity, but unfortunately does not always do so (cf. Judas). A *convert* is one who "turns to" a creed or belief or doctrine or policy not previously held; the word usually implies the rejection of an old belief before a new one is adopted. A *neophyte* is a "newly planted" or "newly grown" person, that is, one newly converted, a novice, a beginner, a tyro, requiring trial to assure permanence of conversion. *Proselyte*, like *neophyte*, comes from Greek through Latin, but it lacks something of the *neo* or *new*, and thus of the innocent; a proselyte is one who has been "gained over" and is thus transferred voluntarily or involuntarily rather than initiated. *Neophyte* implies first steps, not yet rounded out in the faith, on the way to complete membership; whereas *proselyte* suggests sophistication of indoctrination in some association, and transfer to another as result of pressure or advantage or expediency. The latter is commonly used unfavorably, and both words are now in

general usage though they once pertained to religious beliefs alone. A *partisan* (*partizan*) is one whose following or adherence may amount to zealous and fiery devotion, and who is at times likely to be blinded by prejudice in regard to party or factional interest. Historically a partisan was a member of a light military body whose sole duty was to raid and harass special enemies. *Bootlicker* and *lickspittle* denote descending scale of fawning; they suggest the abjectness of the dog that licks his master's boots, or his spittle from the ground, and they thus connote the lowest form of servile toadying.

He caught cold FOLLOWING the hounds; fever ENSUED, and pneumonia RESULTED.

Follow is the generic term meaning going or coming after, or accepting and adopting, as a belief or an authority. *Ensue* means to follow as a consequence; it connotes sequence or follow-up. *Result* implies still further follow-up with the additional idea of concluding or terminating. *Follow* implies no connection; totally unrelated events may follow each other. *Ensue* implies orderly progress. *Result* implies effect from a previous cause. *Pursue* is to follow with eagerness to overtake, and *chase* is to follow with the idea of seizure. You pursue in a race; you chase on the hunting field. *Succeed* has in it the idea of "nextness"; that is, a strictly orderly following that constitutes more than the merely logical sequence of *ensue*. *Observe* may connote *follow* in the sense of comply with or conform to, as *Observe* the rules of the game but follow your leader. *Obey* may connote *follow* in the sense of carrying out orders, as *Obey* your father and follow his example. *Dog*—to dog his footsteps—is to follow worrisomely, to track like a hound, as when you say The criminal was dogged by the detectives. *Shadow*, used in a similar way, also means follow—literally to keep within shadow of.

His FORBEARANCE seemed almost superhuman; his PLUCK was the admiration of all.

Forbearance (never *fore*) means the maintenance of self-control under provocation that makes requital or retaliation almost irresistible; to "hold yourself in" in the face of extreme tantalization is to evince forbearance. *Pluck* is in most senses the Anglo-Saxon equivalent of Latin *fortitude*. Meaning to pick off or out, snatch, pull, tug, the verb *pluccian* came eventually to pertain to the "picking out"—plucking—the vital organs of an animal—heart, liver, lungs, and other edible parts. Then, by further extension the noun was used, especially in the slang of pugilism, to indicate mettle, courage, spirit, spunk, determination not to yield, all as revealed by man's in'nards, especially his heart, the seat of courage. The noun has these meanings today. Once regarded as slang as result of its literal denotations, it has been rehabilitated through figurative uses. As a slang noun it has been more or less supplanted by *guts*; as a slang verb, by the more beautiful and picturesque *fleece* in certain usage. If it becomes merely a stubborn setting of the teeth or a "grin and bear it" attitude, it is *endurance* only, without the exemplary quality of fortitude. *Patience* is the general term denoting calm-

ness and passivity in the face of the "thousand heartaches that flesh is heir to," bearing up under vexation and trial; the word likewise connotes steady and habituated application to a given task or reaction to a series of untoward occurrences. A parent's patience with a wayward child may be *long-suffering*, that is, it becomes long-drawn-out patience with minor as with major transgressions. *Resignation* means yielding, either to a person or to circumstance, in a spirit of bland submission to the one or acceptance of the other. *Submission* denotes somewhat greater surrender and implies somewhat sterner domination. Both words pertain as a rule to matters of greater importance than are suggested by *patience* and *forbearance*. *Composure* suggests the subduing or overcoming of mental and emotional agitation through force of will or self-possession, whereas *equanimity* is that deep-seated equality or evenness of mind and heart that is inborn. *Equanimity* is not to be disturbed or lost; *composure* may be. *Sufferance* means silent or tacit or implied sanction, lack of refusal or forbidding; it is thus a kind of negative or passive endurance. Your impoverished uncle, let us say, remains in your home under sufferance. His resignation to his sorry condition and to your pretended hospitality makes your patience and forbearance sometimes a severe strain, but you carry your cross with endurance if not always with fortitude.

You may FORBID me to do that but I assure you I shall not desist until the law PROHIBITS it.

Anglo-Saxon *forbid* and Latin *prohibit* are in most respects synonyms, the former, as is customary with Anglo-Saxon words, being the more direct and personal, the latter the more formal and authoritative. The latter somehow connotes legal and official sanction; the former, request or appeal or threat. *Trespassing prohibited* is thus somewhat more likely to be heeded than *Trespassing forbidden*. Time was when *inhibit* pertained chiefly to prohibiting in respect to canonical law, and the word still so applies sometimes. But with the advance of psychoanalysis it has come to be almost a technical term meaning to check or stifle or control desires, or to suffer conscious restraint because of fears of consequences. *Interdict* too was once used almost exclusively in connection with ecclesiastical affairs, but it has now extended in usage to denote debar or shut off from by authority or other irresistible force. *Debar*, emphatic for *bar*, means to preclude or shut out, as if bars were erected to prevent entrance or passage through; it is used principally of persons and is customarily followed by *from*. You say that the crowds were debarred from the main entrances, but that the cattle were barred (barred off) from the pasture. It may be worthy of note in this connection that French *débarrer* means *unbar*, and that *unbar* is the antonym of both *bar* and *debar*. *Unbar*, however, is neutral in signification; it means that passage is opened by taking down bars or other obstruction, and that one may or may not pass through. *Debar* signifies forcible shutting off, and contains to a degree the suggestion of exclusion against desire or will of him or those thus kept out. *Disbar* has come to be used entirely in the special sense of taking away or depriving of privilege; it is used especially in connection with taking away the right of an attorney to appear in court, chiefly as result

of unprofessional conduct. The prefix *de* in *debar* means away; the prefix *dis* in *disbar* means deprivation. Both of these words are now tending to expand in usage, their special applications being more and more ignored. *Disallow* means to refuse to admit or sanction or accept; it is used not of persons but of acts and measures and movements, as especially in a courtroom. When an attorney makes an objection in trial procedure, the presiding judge may allow it as reasonable or disallow it as unreasonable. Most of these words bear to a greater or lesser degree some color of law or force. *Decline* and *refuse*, however, do not. A judge may refuse or decline to allow an objection but in so doing he is likely to use the word *disallowed*, just as when he grants it he will probably use the word *sustained*—*objection sustained*—though *allow* was once generally used in this connection. *Decline* means to incline from (*de*, from, and *clinare*, bend or incline); it is a milder, less emphatic term than *refuse*, often indicating a note of regret and politeness. *Refuse*, on the other hand, is Latin *refundo*, to pour back; it implies paying back, positive and perhaps impolite rejection. Both words are general, without any of the specific significations that the preceding ones have.

"It is nothing whatever against you," said the judge, "to be a FOREIGNER but to have remained an ALIEN throughout this bitter struggle was, to say the least, of doubtful wisdom."

These two words are often used as synonyms, and in the sense of denoting merely foreign birth such usage is not incorrect. But a person from a foreign country who resides in another and who has become a naturalized citizen of the country of his residence, is no longer an alien though he remains, of course, a foreigner by birth. An unnaturalized foreigner is an alien and, as such, presumably bears allegiance to the country of his birth. The word *foreigner* may thus be applied to either a naturalized or an unnaturalized foreign-born person; the word *alien*, to the latter only. The presumption is that an alien, if he retain any national allegiance or loyalty whatever, retains it for the country of his birth rather than for the country in which he has elected to reside. In case war occurs between an alien's native land and the land of his residence, that alien is likely to find himself in an uncomfortable position, if nothing worse; whereas a naturalized foreign-born person is of the same political status as a native-born person. *Alien*, adjective and noun, also pertains figuratively to that which, at least at first, appears to be or is new and strange and perhaps incongruous and unnatural, as when you say, for example, that hate is alien to your nature. *Emigrant* pertains to one who leaves one country to go to another, presumably to remain; *immigrant*, to one entering a strange country from another, also presumably to settle and become a citizen. The verbs *emigrate* and *immigrate* follow suit: *Emigrate* means to go out of one place of residence to reside in another; *immigrate*, to enter or come into a country for the same purpose. *Emigrate*, that is, means to go out of; *immigrate*, to enter into. You *emigrate from* the country you leave; you *immigrate to or into* the country that you adopt. All four forms are used chiefly of people, and refer as a rule (though not always) to exchange of country for permanent or long residence. *Migration* (the verb is

migrate, the adjective *migratory*) pertains to frequent or repeated change of residence, for long or for short periods, and suggests nothing of the degree of stability of residence implied by the foregoing terms. The word pertains not only to nomadic tribes and clans but to any seasonal change of abode made by human beings as well as by lower animals and certain types of plant life. Birds that fly south in winter, north in summer, are periodically migratory. Gypsies are nonperiodic migratory bands or companies. In chemistry, atoms that shift from one part of a unit or molecule of matter to another are called migratory atoms. An emigrant, by inference, gives up all allegiance to the country from which he emigrates, and assumes allegiance to the country in which he is an immigrant. The one follows automatically; the other does not. An immigrant may live for years—for most of his life, perhaps—in a country to which he goes to live, without ever becoming naturalized. He thus remains an alien in the latter country. If he becomes naturalized, he ipso facto is made a *citizen* of his adopted country, swears allegiance to it, and renounces allegiance to the country from which he emigrated. The word *citizen* (or *subject* in case he elects to make a monarchy his adopted land) is thus an antonym of *alien* in this connection. *Emigré* was originally applied to the Royalist fugitives from France to England during the French Revolution; in general usage now it denotes refugee or fugitive from homeland to another land usually for peace and security, sometimes for safety and escape from oppression and punishment. *Stranger* is Latin *extraneus*, external, foreign, from without, outside, and is thus derivatively synonymous with *foreigner* (the French form is *étranger*); the word applies broadly however, not only to one from the "outside" having perhaps different tongue and habit, but to any visitor or guest or intruder, and the like. It is thus a covering term, *foreigner* being used chiefly today to indicate one whose native language and custom are more remote and less easily assimilable than are those of a mere stranger. Aliens and foreigners are, thus, strangers to those living in a country when they enter it, but so also may be the folks next door or across country, especially as outlanders are regarded in some provincial parts. *Inhabitant* is likewise a covering term; anyone, native born or foreign born, who makes a certain place his abode permanently or for a relatively long time, is an inhabitant of that place. *Denizen* is Latin *de*, from, and *intus*, within, "grown together" as it were, and now by way of becoming poetic and archaic; it means inhabitant, especially one taken into a community and made an associate. Its old technical meaning is an alien who is admitted to privileges of citizenship by letters patent from a sovereign. But its restricted meaning has now almost lapsed, and the word is used generally to signify any habituated occupant or resident. It applies to any animal or plant that is at home in any region or environment, as when you speak of the denizens of the deep (fish) or denizens of the air (birds). *Habitué* means one who habitually frequents a place or a certain kind of establishment or a special congenial "layer of life." You say that someone is a *habitué* of the bistros, meaning that he is a frequenter of taverns or barrooms.

Though the offender was not FORGIVEN, he was PARDONED.

Forgive has in it the idea of personal feeling and the elimination of all bitterness on the part of the one (ones) forgiving, with accompanying as-you-were relationships. *Pardon* indicates descending regard (with the exception of its colloquial connotation, as in *Pardon me*); it means to overlook, as by a superior, and thus to exempt from blame or (further) punishment. He who has offended an individual or a family or a community may never be forgiven, but he may be pardoned by authority that weighs legal consequences rather than the feelings of the wronged. *Pardon* implies the right and the power to punish officially; *forgive* does not. Fathers and mothers always forgive children their wrongs, of course; if they also always pardon them they may make spoiled children of them. *Excuse* is a "smaller" word; it pertains to small or minor or slight offenses and mistakes, though in colloquial usage it is used interchangeably with *pardon* in regard to the conventional errors and violations of etiquette. *Condone* is to "forgive and forget," that is, to regard an offense as if it had never occurred and thus to forgive it silently or tacitly; it has in it a little of the idea of patience or long suffering. *Exculpate* derivatively means "away from fault-finding"; it now denotes freeing from accusation or reproach or blame. *Exonerate* is derivatively to "free from a burden"; one who "lives under a cloud" feels himself exonerated—morally relieved—when his name is cleared and all suspicion removed from it. *Absolve* is a more personal term, pertaining, as it does, to conscience; it means to be freed or "loosed from" whatever obligation or responsibility has been weighing upon the conscience. The conscientious objector to military service in wartime is absolved in his own mind and in the minds of his friends, but he is by no means always exonerated from the charge of cowardice or disloyalty by certain others. Indeed, *absolve* was once regarded as a religious word; that is, it has to do with human and social conscience and with man's dealings with God. The noun form *absolution* means a remission of sins. So when you absolve a person from blame for something, you set him right, as far as you are concerned, with his own conscience. But to *acquit* is of the world, worldly. It has to do with worldly concerns. Machinery set up by man is capable of acquitting one of serious accusation, as in a lawsuit. Offenses against man are rightfully acquitted by man. But the word is used generally to denote guiltlessness under authority in respect to a specific incident or charge. *Absolve* is, in colloquial usage, sometimes applied similarly. You may, for example, be absolved for not keeping a promise, since this is altogether a matter for you to settle with your conscience or, perhaps, with your God. But gross inconsideration implies that certain standards as between and among men have been violated. Breach of these standards you may or may not be acquitted of, as man sees fit. The one is subjective; the other objective.

His language was FORMAL but never PEDANTIC, SCHOLARLY but never BOOKISH.

In this company, *formal* denotes proper and correct to an occasion but lacking, perhaps, in warmth and sincerity; the word may therefore be used both favorably and unfavorably. A prayer uttered spontaneously from the

heart is informal; a prayer intoned from the pages of a prayerbook is likely to be cold and formal. *Pedantic* denotes exhibitionism in expression; the pedant is an expressional show-off, usually stuffy, stodgy, stilted, and minutely formal and didactic. This term is now almost always used in an unfavorable sense. *Scholarly* is a favorable term, implying exactness and learnedness of expression without any of the belabored and unintelligible phraseology that too frequently characterizes scholarship; the true scholar is not only one who knows but one who makes himself understood agreeably. *Scholastic* is not synonymous with *scholarly*; it harks back to the medieval schoolmen who made themselves notorious in disputation because of their tiresome and annoying hairsplitting and technical minutiae. The word is, however, sometimes applied to modern education in the sense of that which pertains to schools and scholars and learning in general. *Bookish* has come increasingly to be an antonym of practical or actual; it means, of course, pertaining to books, as if he who seems bookish were talking from his memory of the printed page. It connotes book learning by way of unfavorable comparison with learning that savors more of experience and practice. *Academic* has two particular uses: One makes it pertain to all that is conventional and established in the educational order; the other, to whatever is theoretical or impractical. You speak of the academic course, that is, of the course in formal classical studies; you say of a question that comes up for discussion that it is purely academic, that is, while it may be interesting for sheer discussion, it has no practical bearing on a matter in hand. In the former sense *academic* is nearly synonymous with *collegiate* or *academical*; in the latter, with *theoretic* or *theoretical*. But *theoretical* (*theoretic*) is by no means always an unfavorable term applied to someone (or to his beliefs) reproachfully; it may imply valuable inference or hypothesis arrived at through the scholarly observance and compilation of facts. What is theoretical in this favorable sense becomes *speculative* when it involves venture that may or may not be justified, for the sake of discovering how workable a theory may be. An inventor holds a justifiable theory in regard to a device after his study and imagination and experiment make him believe in it. He proceeds from the theoretical view of it to the speculative when he takes daring risks to bring about its perfection and promotion. But the two terms are very frequently used interchangeably today. *Theorem* is a Greek word meaning looked at or beheld; it now denotes a principle or a proposition that is demonstrably true, or a rule, as in mathematics, to be proved, that can be proved. It may be the residue of a wild or elaborate theory, stated in compact form without any of the speculative quality that attaches to *theory*. But it is not self-evident; neither is it illogical. It is a workable theory made visible.

We FOUND what seemed to us to be a valuable stone but the jeweler DETECTED a flaw in it.

Find is a generic word meaning to chance upon, to come to know, to learn, to fall in with, to acquire, to verify; it implies not previously known or not previously known certainly. *Detect* denotes "taking the cover from"; it suggests the finding of that which is not easy to find, or is hidden or abstruse, and, unfavorably, that which has been concealed for a wrong

purpose; thus, to expose, identify, lay bare, disclose. A flaw in a diamond is by no means easily seen by the naked eye, a magnifying glass usually being required to see it. Though *detect* is frequently used in unfavorable senses, it is quite as often favorable in connotation. You detect some good in a criminal as well as some bad in the best of people. *Discover* pertains to that which has pre-existed but has not previously been known; it means to obtain first knowledge of or to bring forth into the knowledge of the world that which has existed but not been known previously. What you discover you may just come upon accidentally, or you may be obliged to work hard and long to find it. Derivatively the word means to uncover or bring to light. *Invent*—"to come upon"—means to bring something new into existence, whether by heretofore unknown processes and combinations or by the creation of new things through the exercise of imagination and reflection. The latter pertains chiefly to the sort of invention that springs from the imagery of the artist—poet, musician, painter, sculptor, architect; the former, to that which comes about through industry and observation and experiment and ingenuity, and results in a mechanism or a method or a procedure previously unknown and unguessed. An inventor is a maker; a discoverer is a finder. The one invents a new way for doing an old thing, as well as the utensilry or machinery for doing it; the other discovers an old implement that has been buried in the earth for centuries. The atom bomb was an invention; the possibility of splitting the atom was a discovery. The most hackneyed of illustrations for the use of *discover* and *invent* can hardly be improved upon: Thomas More invented Utopia; Columbus discovered America; Newton discovered gravity; Harvey discovered the circulation of the blood; Morse invented the electric telegraph; Whitney invented the cotton gin; Marconi invented wireless telegraphy. *Create* means invent in the sense of causing to exist or to bring into existence (see above), but it still carries more of the idea of the miraculous, as if to make something out of nothing or to invent by the help of some superhuman power. However, in the sense of constituting or producing for the first time, the two words are frequently synonymous. You say of an artist that he has created a new style or that someone has created a shocking piece of sculpture. An actor who is said to create a part brings the character into visible concrete action and being for the first time; the author of the play invented or created the character either from his imagination or from characteristics of one sort and another gathered from observation of others and made into a character amalgam in his play. You may, indeed, discover a favorable opinion of your work; that is, contrary to what you have always felt and believed, you find that people have all the time been liking your work. You may create a favorable opinion of another's work by insistently favorable comment or by taking pains to undo ignorance or indifference or prejudice that exists regarding it, and making that opinion over. What you *ascertain* you make certain of by way of taking pains, usually with a consciousness of being uncertain or unaware; the word implies definite effort of one sort or another to satisfy one's own mind as to whether something is true or untrue, sure or unsure. What you *discern* you see apart from and unmixed with other things. What you *descri* you make out only with difficulty because of obstruc-

tion of some kind. What you *discriminate* you not only see but ponder comparatively and, thus, form a judgment upon. What you *distinguish* you fix in eye and mind by means of some particular mark of differentiation. You ascertain by inquiry whether you are on the right road; you discern two particular objects in the distance; as dawn breaks and distance shortens you descry in one of them the steeple you have been told to take as a guide; and on closer approach you discriminate between what are now clearly two steeples by the cross atop one distinguishing it as the steeple of the Catholic church. As you drive into town and stop for service your trailer creates a sensation among the natives who are astounded to discover that one may "housekeep" in a motorcar, and they question you as to who invented this gadget and that. Then, detecting your embarrassment, they find their manners and desist.

The note attached to the basket informed us that the FOUNDLING was an ORPHAN.

Foundling denotes a deserted child or infant of unknown parentage. It is the past participle of *find* plus *ling*, a diminutive suffix denoting small, young, inferior, or in some instances agent or condition. In view of the fact that such child is usually left somewhere (in a basket on a doorstep, perhaps) to be *found* later, the present-tense form *findling*, though just as picturesque, would not be accurate. *Orphan* denotes a child whose parents are dead, usually both parents, but a child whose father or mother is dead is sometimes also referred to as an orphan. Used as verb the word is frequently limited by modification, as orphaned of a mother, orphaned of one parent, orphaned of both parents. It is Greek *orphanos*, bereaved (bereft). In the term *orphan's court*, *orphan* is now broadened in many states to mean probate court; that is, a court having jurisdiction in the proving of wills, settling estates, and administering guardianships, but it formerly pertained strictly to the settlement of the estates of deceased persons and guardianship of orphans, and still does so pertain in some places. *Changling* (*changeling*) is *change* plus *ling*, the latter here having depreciatory force; that is, a change for the worse. The old superstition was that the fairies stole a well-formed and promising child and left in its stead an ugly and stupid one. Sometimes a worthless article or other thing would be left as substitute. But the word at one time meant any exchange of one child for another as well as any weak-minded person or moron or imbecile. This latter meaning is still sometimes implied when the word is used of one who changes his mind frequently or is generally fickle and uncertain. *Bantling* is a corrupt pronunciation of *bandling*; it is usually defined as a young child or a brat, and sometimes as a bastard, but it formerly signified a babe in swaddling clothes; hence, band or binding. *Bastard* and *bantling* may be the same word (German *bänkling*, one bench-begotten, brat, bastard). The first syllable is *bank* meaning bench; thus, a benchling or one who came about illegitimately, as result of copulation on a bench. It may likewise be related to Old French *bast* or *bat*, packsaddle—the packsaddle on which muleteers and others slept en route, and thus became more or less promiscuous sexually. From such possible low origin the

word has now come to mean, not merely a child born out of wedlock, but anything that is unusual or abnormal or hybrid or unauthorized or un-genuine. A bastard piece of furniture, for example, is one in almost perfect imitation of a particular period, yet not genuinely of the period. *Waij*, in this company, pertains to anyone—often a child—who is homeless and vagrant and neglected and generally “run down” and unattractive. It derives from the Old Norse word *veif* meaning oscillate or wave or flap around, and in present-day usage it pertains not only to persons but to things that are loose and detached and generally un-co-ordinated. *Fondling* is not related here but it is sometimes confused with *foundling* and *change-ling*. It may mean one who fondles or the thing or person fondled, or may be the name given one who is silly or overaffectionate or given to disgusting display of caressing.

The vase was smashed to FRAGMENTS but the little PIECE of colored quartz came through intact.

Fragment is Latin *frangere*, to break; it means a part of anything rendered incomplete and imperfect as result of being broken. *Piece* does not necessarily imply brokenness but may mean completeness and even perfection in and of itself, though detached from a major body accidentally or, it may be, deliberately as for sampling. A piece of paper or cloth, of writing or your mind, connotes a kind of unity that entirely escapes the idea of fragments. Pieces may be put together to form the original whole; fragments rarely may be easily. *Portion* contains the idea of share or allotment or assignment purposely prepared for individual use in distribution. *Division* denotes partitioning that may be either equal or unequal, either detached or undetached; the word derivatively connotes the idea of apportioning as in a will (*devise* and *divide* are the same word, the former still a conventional term in the drawing of wills—“devise and bequeath”). *Share* indicates participation; division does not necessarily. You may divide an apple, and allow it to remain divided on the table; if you share an apple you take a part of it. In regard to estates and stocks and bonds, *share* denotes a part of property to which one may have legal title or right (the Britisher calls stocks *shares*). *Fraction* connotes more of equality of parts than do any of the foregoing terms, but it is loosely used to denote piece or fragment or portion or division or share. *Installment* means serial or serialized part, continued equally or unequally until the end of the whole is reached. *Component* and *constituent* are almost exact synonyms. The former is a part of a compound, as quinine is a component of a tonic (*part* is not necessary after *component*). *Constituent*, when it differs at all from *component*, denotes an essential element in a compound. Quinine may be a component of a certain spring tonic but not necessarily a constituent. *Ingredient* is something that enters into—“walks into”—a mixture; it is not necessarily a part of the mixture but something that helps and promotes. *Element* carries the idea of basic or fundamental, or that which the mixture or compound cannot do without.

Individual FREEDOM and LIBERTY are still a long way off.

Anglo-Saxon *freedom* and Latin *liberty* are for the most part interchangeably used. But freedom is the more significant and grander word

implying, as it does, utter and complete absence of curbs, controls, restraints, repressions of any and all kinds. *Liberty* connotes exemption or the act of being made free, and thus implies the fact that curbs have previously existed. A prisoner or a slave is given his liberty, and thus regains the freedom to which he was born without limitations or restrictions. But *freedom* has numerous general uses not enjoyed by *liberty*. You speak, for instance, of freedom from care or anxiety, of freedom of choice and thought, and so on, in which uses liberty would not be exact. *Independence* is the state of not being subjected to, repressed by, dependent upon. It was once used chiefly of political and economic bodies, states and nations, that by formal act of declaration or by physical contest, or both, freed themselves from the dominion of other powers. But it is used today of persons quite as freely as of political units, and is more correctly interchanged with *freedom* than with *liberty*. But nice discrimination is not made among these three words, especially in newspaper usage, and results are thus sometimes confusing. A person is given his liberty; he regains his freedom; he asserts his independence. *License* is authorized right or permission or concession in relation to the conduct of action or business which would be unlawful without license. But in its wider—and usually unfavorable—uses, license means abuse of freedom or a vicious counterfeit of it, defiance of all customary and legal restraints that are necessary for peaceful and civilized living; it pertains to a loose and reckless interpretation of everything that is meant by *freedom*, *liberty*, and *independence*. *Emancipation* means delivering out of the hands of; it is used loosely in the senses of all the foregoing words, but strictly applied it pertains to the legal or legislative or documentary act of freeing people from bonds of any sort. *Enfranchisement* is almost its exact synonym, but it carries the additional idea of being free to exercise all the rights and privileges of citizenship that should and usually do accrue to emancipation. When Lincoln signed the Emancipation Proclamation he may have believed that the document gave the slaves their complete liberty and freedom—economic, political, social, religious, and the rest.

FRESH paint, MODERN equipment, NOVEL renting arrangements—these are a few of the attractions of these NEW houses.

Fresh pertains to what has just been produced or received, and it contains the suggestion of becoming worn or spoiled comparatively soon. *Modern* connotes period or period characteristic; it pertains strictly to a present time or style that has in it some radical or revolutionary change from a former one. *Novel* means not ordinary, impressively unusual, strikingly and unprecedentedly new. *New* means existing or known or possessed for but a short time. But *new* is relative; you may call the house into which you have just moved your new house, though it may be an old house. You may call it a novel house provided it has characteristics never before known, such as its construction on a pivot so that it may easily be revolved with the sun. An invention is novel when it reveals great ingenuity on the part of the inventor; it is new when it has but recently been perfected. (*News* has been entertainingly sourced in the major points of the compass—*n* (north) *e* (east), *w* (west), *s* (south). But this singular, plural-in-form noun is, rather, derived from a fairly constant adjective—Anglo-Saxon *niwe*, German *neue*, Greek *neos*,

Latin *novus*, French *nouvelles*—turned into substantive and pluralized for special use. But that special use is so broad as to make the word a general term.) *Late*, in this company, pertains to that which no longer exists, which has no longer the characteristics it once had; it has in it the idea of recency, but it has expanded in meaning until *the late Mrs. Brown* may be used to refer to a widowhood of half a century. As a rule, however, Anglo-Saxon *late* is in many meanings the exact synonym of Latin *recent*, both words referring to just a little before the present. A recent happening is a late happening; a recent residence is a late residence. Used in reference to marriage or divorce or death, both words carry the idea of nearness to the present, *recent* being somewhat closer in its connotations than *late*. *Young* implies newness of life or experience or existence; *youthful*, the characteristics of what is young. An old person may, thus, be youthful, whereas a young person may not necessarily be. These two words apply especially to whatever possesses or evinces growth and development, such as animal and plant life. But like all other terms here discussed they pertain to both the animate and the inanimate in literal use as well as in figurative.

His threats did not FRIGHTEN me, yet I was APPALLED at his treatment of the women prisoners and TERRIFIED when he pointed a pistol at me.

Frighten is a generic Anglo-Saxon term meaning to arouse or alarm as in the face of sudden danger. *Appall* means to overcome or shock or confuse as result of cruelty and suffering accorded to others. *Terrify* is to shock or paralyze with fear as result of threats and dangers. *Appall* is objective; it is your suffering for others. *Terrify* is subjective; it is your suffering for yourself. *Browbeat* means to bully; *daunt*, to subdue by inferiorizing through intimidation or the suddenness and unexpectedness of danger and horror (the word is used negatively as a rule, as *undaunted* or *nothing daunted*); *belittle*, to make little by overpowering disparagement or the assumption of mere "size" and superiority; *startle*, to move or twitch, or cause to do so as result of surprise or slight fright, to shock momentarily. A blusterer browbeats; a good soldier is nothing daunted by surprise attack; a bully belittles his victim; you are startled at the blowout of a tire because you think at first that it is a pistol shot. You are *overawed* by that which is so shocking and impressive that it at first seems to be caused by supernatural power. You are *flabbergasted* at some extraordinary happening or sight which astonishes you either by its humorous aspects or its dangerous ones (the word is more commonly associated with humor). You are *aghast*, that is, struck with amazement, at some sudden occurrence usually of a shocking or surprising nature. Like *flabbergasted* this word is less serious in connotation than the others, and is often used humorously.

The old mare was FRISKY this morning, and we were prepared to see her become downright DEVILISH at any moment.

Frisk is related to *fresh*; its derivatives *friskiness*, *frisky*, *friskful* (now little used) all convey the idea of freshness, liveliness, sportiveness. The noun *frisk* means a caper or a caracol, especially in horsemanship, and the verb

(as well as the noun) is now a technical police term meaning to examine a suspect quickly and roughly with the hands to ascertain whether he is carrying concealed weapons. *Devilish* is stronger, suggesting a mild degree of wickedness; it would be devilish of the old mare to kick up her heels and make off on the run; she would be frisky if she pawed and neighed and whinnied and shied nervously at every little thing on the road. The nouns *devilry* and *deviltry* are now used as synonyms, but the former was once regarded as pertaining to evil and viciousness and satanic inspiration, and the latter to mere naughtiness and frolicsomeness. *Deviltry*, once used as antonym of *civility* and based upon it in formation, is now archaic. *Devilish* is not uncommonly used as an intensive in the sense of *so* or *very*, as devilish(ly) considerate or interesting, and it is more frequently used lightly than seriously. *Fiendish* is more serious in both denotation and connotation; it suggests evil and maliciousness and cruelty. But the noun *fiend*, in addition to its serious connotation, sometimes carries a lighter signification as a slang or a near-slang term, as when you speak of a heroin fiend (addict) or a sports fiend ("fan"). *Mischievous* is a more or less two-way word; it may denote merely childish gaiety and sportiveness and trickiness resulting in nothing more than temporary vexation or annoyance or nettled amusement; it may, on the other hand, be used more seriously to indicate maliciousness and injury. You may say that war is the most mischievous thing that can happen to organized society or that those mischievous children have upset your precious vase of flowers; that a foreign agent has turned out to be a mischievous spy, that kitty has been mischievous enough today to unwind your ball of yarn. The word thus runs a longer gamut of application than any of the others here discussed (the *mis* is Latin *minus*, less, and the substantive *mischief* (*mischievousness*) was formerly *mischieve*, the *chieve* or *cheve* meaning to fare well or ill, to happen, to achieve). Of these two substantive forms *mischief* is usually the more seriously used, meaning, as a rule, hurt, evil, injury, damage, but they are in much expression interchangeable. *Impish* suggests teasing, mocking, behaving like an imp, that is, like a child of the devil himself; it connotes something of the idea of slipperiness or elfishness. *Naughty* is the "youngest" word here discussed; that is, it pertains to the trivial and inconsequential mischievousness of a child. But it was once quite serious and "grown up" in application, and still is in a more or less euphemistic usage, as when you speak of a naughty thief or a naughty rounder. Portia's "So shines a good deed in a naughty world" illustrates its serious use in the sixteenth century. *Prankish* means inclined to play harmless tricks or practical jokes; derivatively it denotes smart, showy, "what-a-smart-boy-am-I" sportiveness. *Frolicsome* means gay, merry, mirthful, irresponsible fun-making, full of spirits; it is Dutch *vro*, glad, plus *some*. *Roguish* conveys the idea of wryness, archness, unoffending knavery, that is at one and the same time sly and threatening and engaging; you speak of a roguish look of the eye meaning a kind of (sidelong) glance charged with naughtiness and witchery. *Diabolic* and *diabolical* are in most usage synonymous; such differentiation as is possible between them resides in the respective suffixes, *ic* emphasizing quality and *al* agent or agency; thus, you speak

of diabolic potions and diabolical enemies. But this is tweedledum and tweedledee; *diabolos* is Greek for devil or slanderer (Anglo-Saxon *deofil*, French *diable*). This same distinction holds in large measure as far as present-day usage is concerned, in regard to *demoniac* (*demonic*, *demonian*) and *demoniacal* (*demonical*), the one denoting the qualities of demons or evil spirits with their "subhuman" manifestations, the other possession by evil and frenzied agencies; *daimon* is Greek for ghost or evil spirit, and the word *demon* is still sometimes spelled *daemon* and *daimon*.

I fear that he is not only FRUGAL but ACQUISITIVE, not only MISERLY but RAPACIOUS.

In general it may be said that *acquisitive*, *avaricious*, *covetous*, *envious*, *gluttonous*, *greedy*, *rapacious*, *ravenous* (*ravening*), *voracious* are objective; they connote desire or inclination to get that which is not possessed. On the other hand *close*, *economical*, *frugal*, *jealous*, *miserly*, "*near*," *niggardly*, "*nigh*," *parsimonious*, *penurious*, *provident*, *prudent*, *saving*, *scrumpy*, *skimpy*, *sparing*, *stingy*, *thrifty*, "*tight*," are roughly subjective; they connote circumspection or disinclination to expend, inclination to hold what one has. *Frugal* implies simplicity and moderation and temperance, everything that is opposite to wastefulness and extravagance; it pertains, as a rule, to the necessities of life—food and clothing in particular. *Acquisitive* means eager or avid in getting, as well as in retaining what is once attained; it connotes ability to get, and it applies in this not only to material things but to immaterial things as well. You say of someone that he is an acquisitive merchandiser, meaning that his store is always well stocked, perhaps overstocked; you say, again, that someone has an acquisitive mind, meaning that he is keen to learn all he can and that he has capability to do so. *Avaricious* means bent upon gain of any sort, money as well as other material things. *Miserly* means given to hoarding, hoarding for its own sake chiefly but also out of fear and in defense, to the extent of self-denial and oftentimes hardship; it is *avaricious* plus. *Rapacious* means violent in seizing and carrying off what one wants; it is an "animal word" applied to inhuman beings that are predatory and destructive in acquisition—possessed of an insatiable instinct to get and to have. *Covetous* suggests uncontrollable desire for what belongs to another. *Envious* goes beyond *covetous* in denoting not only an inordinate desire to have something that another possesses, but in implying a feeling of spite and malice toward the other. *Gluttonous* pertains to food and eating; one who feeds greedily and too abundantly is said to be gluttonous. *Greedy* emphasizes the idea of selfish satisfaction or lack of self-restraint; the greedy person wants everything for himself; he is keenly and excessively aggrandizing, for food not only but for other material things as well. *Grasping* conveys the idea of grabbing, as with the hand, and thus denotes selfish alertness to gain, unscrupulously and dishonestly if need be. *Jealous* implies suspicion that what one has is being taken away or is coveted by another; it is thus complementary to *covetous*. You are covetous of what another possesses; if he learns of your covetousness, he becomes jealous to hold what is his own, and rightly resents your coveting it. Both *ravenous* and *ravening* are, like *rapacious*, "animal words"; that is,

they are more appropriately applied to lower animals than to human beings, denoting as they do gnawing hunger and ruthless methods in satisfying appetite. The two words are used synonymously for the most part, though *ravenous* pertains more to the condition of uncontrollable hunger, *ravening* to the act of devouring food violently and wildly. *Voracious* is the Latin equivalent of Anglo-Saxon *greedy* (*graedig*); it is another "animal word" meaning hoggishness, first, in relation to eating, as when a serpent gorges by swallowing a bird or a small rabbit whole; second, in relation to acquisition of any sort, as a voracious money-getter. *Close*, "*near*," "*nigh*," and "*tight*" are, in this company, figurative extensions in colloquial or low colloquial usage meaning holding possessions, money principally, close or near or nigh or tight, and thus evincing disinclination to spend, especially in connection with small social and domestic matters. *Economical* and *provident* are for the most part favorable and constructive terms, suggesting, as they do, wisely managed and carefully planned expenditure and administration of financial affairs generally, but both may be and frequently are turned around in usage to mean unnecessarily saving and thrifty. *Niggardly* means pertaining to a niggard, one who is petty or small in regard to expenditure and money matters in general; a niggardly person is sometimes called a *penny pincher* because he so reluctantly gives up money or anything else without making his doing so appear unpleasant and painful. *Parsimonious* means unduly and unnecessarily and thus excessively frugal and niggardly, though not to such degree as to denote an appearance of want or poverty. And originally it was used without any unfavorable connotations. *Penurious* does this; he who is penurious is so extremely mean and sparing in regard to expenditure that he denies himself and may take on the look of a beggar or a ne'er-do-well. The idea of pettiness resides in most of these terms. *Parsimonious* and *penurious* people are petty chiefly in regard to laying out money for themselves. *Covetous* people are petty in the manner by which they would get what others have. *Avaricious* and miserly people are petty in their methods of hoarding, but the miserly person will deprive himself in order to be able to hoard. The niggardly person will deprive both himself and others. *Avaricious* and *covetous* people may very likely be "spongers"—they specialize in acquisition; the others are specialists in the avoidance of spending. *Prudent* is a contraction of *provident*; both words are Latin *providens* and are thus one and the same, but *prudent* has come to be used chiefly in the sense of cautious or circumspective, whereas *provident* (see above) stresses the idea of farseeing or looking ahead, and thus planning affairs wisely. *Saving* suggests the "rainy day" and its antonym *wasteful*, and *sparing* emphasizes abstaining or doing without, and holding in reserve, perhaps to so great a degree that oneself or others may be inconvenienced; its first-thought-of synonym is *careful*, its antonym *indulgent*. *Scrimpy* (*scrimping*) and *skimp* (*skimpy*, *skimping*) are the same word, the latter being a variant of the former, and both may be cognate with German *schrumpfen*, shrink, whence also *shrimp* in the sense of small or dried up or insignificant. These are colloquial terms meaning meager, scanty, insufficient because of economy, forced or designed. *Stingy* has in it derivatively the idea of sting or prick (in pronunciation g

becomes soft before y); it means grudging and grasping and ungenerous. He who is stingy takes greater satisfaction in seeing someone else deprived of something than in possessing it himself; the word is thus to a degree the complement of *greedy* which denotes wanting everything for oneself. *Thrifty* means "getalongable"; that is, it suggests managing, devising to make ends meet, wisely administered frugality. It implies work, saving, and consequent prosperity or thriving (it is, indeed, cognate with *thrive* which derivatively means grasping for one's own welfare). The distinctions here made are by no means always observed in present-day usage, and it is not necessary that they should be. *Avaricious*, *covetous*, *envious*, *gluttonous*, *grasping*, *greedy*, *jealous*, *rapacious*, *ravenous*, *close*, *miserly*, *niggardly*, *parsimonious*, *penurious*, *scrumpy*, *skimp*, *stingy*, *voracious* are most frequently used unfavorably, but not necessarily always. One may be covetous of the good, greedy for friendship, miserly with love. *Near*, *nigh*, and *tight* are most frequently used lightly or facetiously. *Acquisitive*, *economical*, *frugal*, *provident*, *prudent*, *saving*, *sparing* are more frequently used favorably than otherwise. But one may be prudent in transgression and acquisitive of evil ways.

Though nothing could have been FURTHER from his mind than matrimony, he nevertheless assured her with some warmth that he would follow her to the FARTHEST end of the earth.

The distinction between *further* and *farther* has been steadily losing ground, and they are today used interchangeably to such great extent that it is doubtful whether they should any longer be differentiated. Their comparative paradigms stand respectively: positive, *fore* or *forth* and *far*; comparative *further* and *farther*; superlative *furthest* and *farthest*. *Further* in strict usage pertains to degree, quantity, time, addition, progression, and the like. *Farther* in strict usage pertains to distance or extent in space (only occasionally to time); it is, in other words, used for the most part in its literal and derivative sense, while *further* is more or less figurative. You say, for example, that you have something further to add to a discussion, that you will proceed no further in an effort to convince one of his folly, that someone's attitude toward a question renders further opinion useless. You say that you live farther out in the country than your brother, that you can see farther than your oculist thought possible, that Boston is farther from Washington than Philadelphia. But the distinction is by no means always easy to make. What, for example, does the adage You may go further and fare worse mean? Well, if space coverage is indicated, then *farther* should be used; if procedure in conversation or philosophizing, let us say, is indicated, then *further* is correct. But this expression has *further* frozen into it, even though the idea of distance was probably originally intended. In such expression as I refuse to go further (or farther) in this driving lesson until you put both hands on the steering wheel, it might easily be argued that both words should be used. But this would of course be absurd. *Further* is also a verb meaning to promote or advance or forward; *farther* is adjective and adverb only. Both words combine with *most* for intensification—*furthermost* and *farthermost*. *Further* combines with *more*, *furthermore* meaning besides or more over; *farther* does not combine with *more*. *Further* combines further

in the nouns *furtherer*, one who furthers or promotes, and *furtherance*, that which furthers or promotes; and in the adverb *furtherosome*, promotive or assisting or helpful or tending to promote.

She was so FUSSY and FINICKY about her housekeeping that the maids called her PERNICKETY.

In ordinary expression these words are hardly differentiated at all. The first two, however, are as a rule subjective; the last, objective. *Fussy* means inclined to be fretful and nervous, to be restlessly concerned about trifles and to exaggerate their value and importance. It is probably an echoic term based upon the idea of explosive sputtering. *Finicky* (*finical*, *finicking*) is built upon *fine* applied to whatever is or seems to be overnice or overfastidious or overfussy; it applies to dress or manners or speech, or observation of the proprieties in any sphere. He who is fussy and finical has in him qualities that manifest themselves in excess of precision or particularity. He who is *pernickety* (*pernicketty*, *pernickity*, *persnickety*) is as a rule so judged by others—brings the word upon himself—as result of his finicking and fussing; in other words, *pernickety* most frequently denotes effect; *fussy* and *finicky*, cause. The word itself eludes research. One popular theory as to its origin and etymology is that it is bred of *particular*, which in provincial parts is likely to become *pertikler*, and *finicky*, which in the same locale sometimes becomes *finety*. Another has it that the word is a low colloquial form of *pernicious* pronounced with hard *c(k)*, and ending there—*pernick*. Still other guesses would compose it of varied combinations of *finicky* and *fidgety*. Perhaps a pernickety person may carry his (her?) fastidiousness so far as to be regarded pernicious. The old abstract noun form of *pernicious* was, by the way, *pernicity* which meant quickness or swiftness, and which, pronounced with hard *c*, may easily be made to yield *pernickety*. *Squeamish* was formerly *squeamous* as result of French influence (Anglo-French *escoymous*), and early English forms were *squaymes* and *squemes*. Its original meaning of being inclined to nausea still holds, but by extension it has come to denote also averse, reluctant, unwilling, disgusted, and thus by further extension, prudish, puritanic, and overscrupulous. *Queasy* (once *coisy* and also *squeasy*) means inclined to have a sensitive stomach, sickness-causing, fulsome, and these meanings have now been extended to denote dainty, delicate, weak, fastidious, easily upset. But *queasy* holds more strictly to physical than to temperamental moods or conditions. If one is queasy about eating his dinner his stomach may be upset; if he is squeamish about the viands set before him, he is probably a gourmet. *Qualmish*, too, is a word that originally applies to the physical only but that has expanded far into figurative uses. Literally it means faint or sickish or queasy; figuratively it is likewise subjective, denoting scrupulous in regard to one's own conscience, doubtful of one's own speech or action in a given circumstance, with consequent regrets. The term *qualm of conscience* means self-reproof or self-reproach for some faux pas. *Fastidious* implies standards so high that it is difficult to meet them; a fastidious person is "disgusted" when others do not meet the ideals he sets up for himself. If he becomes *overfastidious* he may be called a prude or a martinet or a *fuss-budget* (one who has so many difficult standards to

be lived up to that they are capable of budgeting or bookkeeping or listing). *Cranky* is the adjective of *crank* (Anglo-Saxon *cranc*) a shaft or rod bent at right angles. The influence of Dutch and German *krank* brought to the word the idea of sick and weak and out of gear. Dutch *kronkel*, bend or twist, is worthy of comparison. It is now used with the meaning of unbalanced or crotchety or whimsical or peevish. In the eighteenth century lexicographers guessed that *crank* is a corrupt form of *crane neck*. *Cantankerous* connotes something of humor at sight and sound, even though it means perverse and quarrelsome and ill-tempered, anything but humorous or docile. Anglo-Saxon *conteckour*, quarreler, may be in the making of it, as may also Middle English *contak*, contention. It may be, as suggested by Oxford, a corrupt blend of *contentious* and *rancorous* and *traitorous*.

He GAINED the mainland only after a desperate struggle, ARRIVED at the station barely in time to catch the train, and WON the commuter's prize by the fraction of a second.

Gain in this company is almost an exact synonym of *reach*, but it is more emphatic, implying, as it does, something of the idea of competition and eagerness and difficulty—exertion or pains in getting something worth while. *Reach* may be said to denote passive gaining; *gain*, active reaching. *Arrive* implies a focal point as the end or destination of effort, and is used more or less of planned or scheduled movements. *Win* implies rivalry, struggle against opposition, always with an element of chance involved. Latin *attain* is more formal and abstract; you attain distinction in some field of endeavor, gain ten yards on the gridiron, reach the top of a hill, and arrive in England. But these distinctions are by no means hard and fast today, when on every hand you may hear of attaining the goal in football (or elsewhere), gaining success in science, reaching or arriving at a conclusion. The "exclusive rights" of *attain* are probably respected more than those of the other words here discussed, for it is still used less of the concrete and nearly always carries the idea of achievement at the expense of hard work and perseverance which cease once an object is realized. *Acquire* means to get ("seek") gradually, perhaps through patient and laborious processes, perhaps as result of condition or association; it still, like *attain*, is more generally used of abstractions, though by no means always, and it may often imply steadiness and gradualness and unfolding progressive action. You do hear, of course, of acquiring a share, but more frequently and more correctly of acquiring a fortune or an education. What you attain may after all be fleeting; what you acquire is more likely to be permanent. What you obtain you lay hold of, for *obtain* emphasizes the idea of getting what is desired regardless of method, whether by one's own efforts or otherwise. It is thus both subjective and objective, while *acquire* is chiefly subjective. But you may obtain as result of asking or usurping as well as of trying. You acquire chiefly by effort. If you work hard at college you will acquire learning, attain a degree, and perhaps obtain prizes in various competitions. Anglo-Saxon *earn* was once the equivalent of Latin *acquire*; it is now more concrete in much usage, and suggests to deserve as result of work or service, always conveying the idea of material considerations, as when you say that someone

earned an education by working his way through college. But to say that someone has acquired a fine reputation is somewhat more complimentary than to say that he has earned a fine reputation, the one implying accrual or increment (unearned), the latter a too conscious effort. In general usage, however, the two expressions are practically synonymous today. You acquire standing in your neighborhood where you earn a living, obtain property, attain to political office, gain applause as a leading citizen, and arrive at the town hall on schedule for the ceremony to be held in your honor as first citizen of the community. You earn, that is, what you work for; you acquire what comes to you as result of regular and faithful and arduous earning. You win what you compete for; you gain what you strive for. You may, of course, work without earning, compete without winning, strive without gaining. But you cannot be said to earn unless you have given something by way of service, or to win unless contest has in some way been involved. You may, however, gain—come into that which is advantageous—casually or incidentally rather than by conscious effort, as when, for example, in a regular occupation you gain knowledge of human nature. *Procure* also means to get, but principally through help from others or through influence or through solicitation. You probably acquire much information in preparing for an examination to obtain a teaching license (if you pass it); you procure a position through introductions to the proper authorities. After a period of probation you receive permanent license, your position is thus secured, and you may feel that you have attained your goal in life. *Receive* implies passivity, though it may indirectly suggest winning something beforehand, and, as a consequence, have climactic signification. *Secure* indicates to get certainly and substantially, probably after some doubts and difficulties. *Attain*, by comparison (see above), suggests “touching” or “reaching to” what has been the steady object of ambition in regard particularly to idealities. *Get* is the general coverage word, far too often substituted colloquially for any and all of the foregoing; it signifies coming into possession of, with or without effort or contest or rendition of service, that is, with or without gaining or winning or working. Here, as in the case of so many other similar word groups, not only may one generic term be loosely substituted for all others, especially in colloquial expression, but those others may themselves often be so interchanged as to dull the finer edges of precision usage. This is pronouncedly true of the little partnership discussed above.

After a short but hazardous drive through the GAP we came within view of the famous Crawford NOTCH.

Gap means opening, any aperture or breach or pass, and in this company a break-through in mountainous terrain. The opening may be natural, worn down through high hills by coursing waters, or artificial, excavated by railway builders when such excavation is more practicable than tunneling: in this connection *cut* is often substituted. *Notch* in general use means any V-shaped hollowing or indenting by natural or artificial methods; here it pertains to surface break in hilly or mountainous formation usually more abrupt and with steeper acclivities on all sides than a gap. *Defile* means long narrow pass, so confined and hazardous as a rule as to require proceeding in

line or file, one at a time (the prefix *de* is intensive; *file* is Latin *filum*, thread; *defile* thus derivatively conveys the idea of threading through). *Pass* in this connection is much more general, denoting any way, narrow or wide, easy or hard, rough or paved, trail or open road—any kind of passage through or below (or both) higher levels. *Arroyo* is a Spanish-American term, used chiefly in the Southwest, meaning sunken watercourse or (more likely) the deep, dried-out, canyonlike gully where it had once eroded its way through. *Ravine* likewise means a deeply worn cleft between heights less precipitous than those of a canyon, much smaller than a valley. *Gulch*, *gully*, *gorge* are used interchangeably by most speakers and writers, as probably are *defile* and *pass*, *gap* and *notch*, and the differences among them are not hard and fast. All three words pertain to a narrow deep channel washed through the earth by torrents; *gulch* belongs to the United States, has a traditional association with gold, and is the most echoic; *gully* suggests mountain or hillside flow in somewhat deep and rough terrain, as well as drainage (it is probably an alteration of *gullet*); *gorge* is Latin *gurga*, whirlpool, and conveys the idea of swift-flowing and rushing mass movement of choking masses of water with everything that comes within its range. *Gulch* and *gully* may, however, pertain to such occasional or temporary passages or deposits of water as are caused by heavy rainfall; *gorge* is more likely to imply a permanent ditch or gutter of greater dimensions. *Dingle* may pertain to a small narrow valley or wooded cleft between hills, in connection with which there may or may not be water; it is now little used except in poetry. *Clough* is also a now archaic word for a cleft or ravine in a hill or a mountain, as are its Scottish forms *cleuch* and *cleugh*. *Couloir* is a French derivation formerly much used, especially in relation to the Alps, in Switzerland and Austria (French *coulée*, flow). *Coulee* is now correct English for deep valley or gorge. *Nullah* is the East Indian word for gully (used by Kipling); *barranco*, the Spanish.

GAS was escaping somewhere, and the AIR in the hall was becoming more and more suffocating.

Gas denotes any aeriform and elastic fluid that expands easily and widely and indefinitely; any substance or mixture other than air that is combustible or anesthetic or poisonous or choking and suffocating. Chlorine is a gas that may be used as an irritant in rounding up criminals or in warfare. As slang, *gas* means idle talk or nonsense. The word was coined by the Belgian chemist Jean Baptiste van Helmont; he was the first, that is, to apply the term *gases* to elastic aeriform fluids, probably taking cue from Greek *chaos*. The word may be a slurred pronunciation of *chaos*. *Gasoline* is devised from *gas* and *oil*, and given the fashionable Latin suffix *ine* meaning nature of or made up of. *Gasoline* (*gasolene*) is a volatile hydrocarbon liquid made by refining petroleum, and is in European countries known as *petrol*; in America it is customarily clipped to *gas*. It is used for heating and lighting and propulsion. *Air* pertains to the gaseous substances—invisible, odorless, tasteless—that envelop the earth and is breathed by all land animal life; it is all of the space over and around and unconfined. Air consists of the gases of oxygen and hydrogen in about a one-to-four proportion. The word *air* has a wide variety of uses over and above this basic literal one. You speak of the radio as the

air, of traveling by plane as traveling by air, of a musical melody as an air. *Atmosphere* is for the most part synonymous with *air*, but it suggests a somewhat more specific placement and quality. Derivatively it is two Greek words meaning vapor (*atmo*) and ball (*sphaira*). You speak of a layer of atmosphere such, for example, as surrounds a planet; you say that the atmosphere on a certain day contains a great deal of moisture. But air may be used in these ways, only less specifically so. This word, like *air*, has a wide variety of both literal and figurative uses. It denotes mood, for example, or quality or influence, and is often substituted for *air* somewhat pretentiously. You speak of air waves but of atmospheric pressure (though air pressure is not incorrect); you say that a conference has an atmosphere of mystery about it, and that you do not care for the airs that someone puts on. *Stratosphere* is the upper atmosphere, beginning approximately at six miles above the surface of the earth and characterized by nonconvection, absence of vapor, steadiness of temperature. *Oxygen* is likewise an invisible, odorless, tasteless gaseous element, slightly heavier than air; it is freely fluid in the atmosphere and constitutes about twenty-one per cent of it by volume and about twenty-three per cent by weight. The word itself is Greek *oxys*(*oxus*), sharp or acid, and *gignesthai* (*gen*), born of. The French equivalent was made up of these Greek words by Antoine Laurent Lavoisier in 1785, discoverer of the relationship of oxygen to other elements, who supposed it to be an essential element in every acid. But the word has long since been regarded as a naïve misnomer. The German name for oxygen is *sauerstoff*. The French mathematician and philosopher Marquis de Condorcet suggested that it be called *vital air*. Henry Bradley, discussing this word early in the twentieth century, said: "It is much to be desired that men of science would take greater pains to fashion their new words in accordance with correct philological principles."* *Ether* is loosely and generally used with reference to "the upper air," and the man in the street regards the ether as that atmospheric medium that makes possible the transmission of light and heat and other atmospheric and interplanetary forces. It is a subtler and rarer and more remote quality of atmosphere. It may be liquidized, as other gases may be, and as liquid it has great value as an anesthetic and a solvent. The adjective *ethereal* is much affected by way of meaning subtle, elusive, exquisite, spiritual, beyond most human touch. *Ozone* is Greek *ozo*, smell; colloquially it is used to indicate any particularly fresh and invigorating air. Actually, ozone is a reduced form of oxygen having a pungent odor and a refreshing radiation; it is generated in various ways, one of the most common being that of discharging in ordinary oxygen; thus, you sometimes hear it said after an electrical storm that "the air is full of ozone."

It is not a GENERAL practice, I am happy to say, for gum-chewers to stick their discarded "cuds" on the bottoms of chairs and arm rests and tables, and the like, but it is an extremely COMMON one in more than one sense of the word.

Common in one of its meanings here denotes somewhat less than general; it may apply to two only but in much usage it applies to whatever is observed

*From The Making of English.

as true of many persons or whatever is frequently met with or experienced. *General* pertains to almost all or, at least, to a greater number rather than to a lesser one. *Universal* applies to all. The three words are in the main related in degree as positive, comparative, superlative. A common rule applies to a great many; a general rule to the majority; a universal rule to everybody. *Regular* means complying steadily and constantly with settled rule or guide, and thus conforming to standard; when you are regular you keep in step, and if you are "a regular fellow" you do not deviate from the standard implied by this term. *Normal* (Latin *norma*, rule or pattern) is more far reaching; it, too, denotes in accordance with standards, but with such standards as have been set up along broader principles of human observation and function. Normal health is the health that everybody ought to enjoy, normal behavior is the behavior that complies with approved standards everywhere; normal citizenship may or may not be that of the ordinary or average person in a community but that which is exercised by him who does his full and complete duty as a citizen always. What is normal is by no means always or necessarily natural. A stoppage in speech may be natural, but it is not normal; unsteady or irregular pulse beat may be natural but it is not normal. *Natural* denotes that which is still broader and more deep seated; it suggests the very essence of being, of whatever is instinctive of nature as results of evolutionary processes. One may more easily elude what is normal and regular than what is natural. You speak of natural appetites and natural inclinations, of normal practices and observances, of regular habits and club meetings. *Typical* means evincing the basic and essential characteristics of a group or type. In this association it is frequently used synonymously with *normal*, but it emphasizes particularly the collective qualities or characteristics that taken in toto constitute the make-up of the class or sort or type. *Normal* applies in a greater degree to the individual elements; *typical*, to the collected or assembled elements. You say that the so-called lounge suit is typical dress of western man, and that it consists normally of three pieces—coat, waistcoat, trousers. And you say that at a typical meeting of your club normal procedures are as follows—call to order, reading of minutes, old or tabled business, new business, special features, and so forth. *Usual* in this company falls somewhere between *common* and *general*, closer to the latter than to the former; it denotes that which is very frequent, which takes place in the everyday course of events. Sometimes it is loosely used for *average*, as in such expressions as the usual man and the usual child, but it is preferably used of things and conditions and happenings, not of persons. This latter usage, however, has come to be increasingly applied as synonymous with *common* and *average* in the expressions the common man and the average man, and thus bears to some extent with them the responsibility of political exploitative dialectic. The three words used in relation to man constitute variation on a stereotyped theme. The common man may be said to be a typical representative of what is amiably known as "just plain folks"; the average man is the normal man (sometimes facetiously referred to as the mean man and, again, as the divided man). The last few words of the introductory sentence refer to *common* in the sense of cheap or inferior or near-vulgar. In *common herd*, *common* is

superfluous and is placed as modifier merely for emphasis; *herd*, used with reference to human beings, places them on the level of lower animals, and denotes the vulgar and ignorant and unrefined rabble. Individuals in the common herd would be lower than the average man, higher than the *mob* or *vulgar herd*. Though *vulgar* once pertained to the common people—their colloquial speech being referred to as the vulgar tongue (cf. Vulgar Latin)—and carried the same connotations that *herd* now carries in this connection, the word is today indicative of downright lack of manners, breeding, taste, and refinement.

Their GENEROUS hospitality was marked chiefly by PLENTIFUL refreshments which were more than AMPLE even for all the "extra" guests.

Generous still retains something of its derivative meaning—possessing honor and magnanimity as result of high birth. Free and openhanded hospitality is characteristic of the best born, and the word is used with an approach to derivative exactness in the introductory sentence, connoting, as it does, the spirit behind generosity. When you speak of a generous giver you imply sympathetic attitude in relation to his ability to contribute, without thinking of specified amounts or attached "strings." The word pertains more to the abstract than to the concrete in most usage. It is Latin *gens* (genitive *gentis*, plural *gentes*), ultimately Latin *gigno*, to beget or bear (*genitals* springs from the same root). *Gentes* was until comparatively recently a good English word denoting good family, noble birth, high or, at least, respectable station. But *generous* and *gentility*, and other derivatives, have been leveled and broadened to apply to everyman's better side. *Plentiful* is emphatic by repetition—Anglo-Saxon *full* plus Latin *plenus*, full; the word thus derivatively means twice full or doubly full. It is used principally with reference to food and drink and production in general to mean great sufficiency, plenty for all normal as well as special demands. Supply becomes *ample* when it represents store over and above what is plentiful. If you have *sufficient* food for a party you can satisfy all who have been invited; if you have *ample* food you can supply unexpected guests and gate rushers. If you have *abundant* food, your family will probably be able to live on leftovers for some days to come; if you have a *lavish* supply, there will probably be wastage. *Opulent* means wealthy, rich, and thus powerful; *affluent* signifies income—inflowing of riches. *Wealthy* suggests the well-being that results from riches and prosperity. *Liberal* means free, and in this relationship, therefore, open and abundant giving and supplying, soundly based upon means or wherewithal. A person who has little but who nevertheless gives as result of greatheartedness, must be called not only liberal but generous. A liberal endowment of, say, a college chair, is one sufficient to carry on its full services; a generous endowment of a college chair is one that, in the mind of the giver at least, is calculated to enable expansion of those services. *Liberal*, in a purely abstract sense, denotes not merely absence of prejudice and narrow-mindedness but a quality of mind and heart that tends by its very manifestations to destroy them. And *generous* is similarly applied to indicate that greatness of mind and heart and soul that fosters tolerance and broad sympathies, as when you speak of a generous point of view or a generous interpretation of some

generally condemned action or procedure. *Copious* is Latin *copia*, abundance; it, too, in literal usage pertains to store or supply or production as well as to area or spatial range. You may speak of a copious landing field, a copious granary, a copious library. But you may also speak, figuratively, of a copious arrangement or provision or consideration, one, that is, that takes in broad coverage and generous measures.

The letter that you offer in evidence may be GENUINE but its contents are far from AUTHENTIC.

Genuine derivatively pertains to kind or class as originally conceived or begotten; that is genuine, therefore, which belongs to the breed or stock claimed, which proceeds from the source authoritatively asserted as its true one. *Authentic* is a Greek word, ultimately meaning one who does a thing himself; in this company, as in general usage, it means holding truly, credibly, reliably to facts. A letter which is not genuine, that is, which is not written by the person claimed to have written it, may be authentic in content, just as a letter which is not authentic in what it says may come from the source claimed for it, and thus be genuine. The Kohinoor (Kohinur) diamond is genuine because it meets mineralogical tests; it is authentic because its various historical "adventures" are traceable back to its unearthing in 1304. The two words are, however, used interchangeably to a large extent. If you say that Shakspeare wrote "A little learning is a dangerous thing" your quotation is authentic but your source is not genuine. If you say that Pope wrote "A little knowledge is a dangerous thing" your quotation is not authentic but your source is genuine. If you say that Shelley wrote "A little knowledge is a dangerous thing" your statement is both inauthentic and ungenuine. That is *true* which is both genuine and authentic, both actual and real. That is *legitimate* which conforms with accepted and established principle and bears the sanction of authority as being logical and right. The word was once used principally to denote a child lawfully begotten; it then came to be used in the sense of *legal* and *lawful*; it has now passed into more general connotations which, though many of them may derive in the law and in legal administration, go far beyond. You speak of legitimate bounds and conduct and expression and interest, and so on, without thought of legal limitation but with consideration to public opinion and custom, and the authority that they unconsciously control. It is broader, therefore, than *lawful* which pertains to the spirit or the principle underlying law, than *legal* which pertains to the literal interpretation of law. You speak of a lawful undertaking, of a legal construction or explanation of a claim, of a legitimate reason or assumption.

I am GLAD to hear that he is HAPPY in his new work.

Glad conveys the idea of bright, shining, smooth, as in opposition to gloomy, sad, sorry. In such sentence as this one, however, it is little more than an automatic or "figurehead" term denoting satisfaction or content or heightening of spirit. *Happy* could be substituted for *glad* in the sentence, but *glad* could not be for *happy*. The latter indicates a more continuous or permanent condition; the former a temporary or fleeting one. *Happy* is

Old Norse *happ(hap)* meaning good luck; but it denotes more than mere chance or luck now, and something more enduring and steady and continuing. Enjoyment, pleasure, opportuneness, auspiciousness are all to a degree wrapped up in *happy*, as are also aptness and felicitousness in the sense of acquitting oneself of something with finesse and cleverness. *Glad* and *happy* are in much general conventional expression used interchangeably; they are at the same time idiomatically frozen. You say glad tidings and happy days, glad news and happy event, but glad or happy hearts, glad or happy laughter, glad or happy children. The verb *happen* holds strictly to the idea of chance or luck; the verb *gladden* carries the adjective quality of *glad*. *Cheerful* implies the manifestation of high spirits, the radiation of gladness and happiness. He who is cheerful spontaneously spreads something of a contagion of gladness and happiness. *Cheery* is the equivalent of *cheerful*, though sometimes regarded as less objective; and *cheering* connotes making bright and lively and encouraging. One may be cheering toward another without himself feeling cheerful. *Mirthful* suggests temporary pleasantness and gladness, rather than happy or cheerful disposition; it is akin to *merry* which implies gaiety or laughter for the moment or the occasion. *Joyful* emphasizes the idea of merriment; it suggests deeper, more enduring mirth, and very often connotes subjective mood. *Joyous* implies greater lightheartedness as emanating from the object itself, whereas *joyful* by comparison pertains to the person (agent) in whom joy resides. You say that the joyous voices of children made everybody at the party joyful. *Hilarious* carries the idea of noise or boisterousness; hilarity is or should be joy and happiness made audible. *Blithe* is derivatively kind or bland; it now pertains to sprightliness and buoyancy of disposition or spirit, and is by way of becoming archaic or, at least, poetic. Both *joyial* and *jolly* suggest company or fellowship or conviviality that negatives all thought of seriousness or anxiety as result of involvement in merry circumstances. *Jocular* applies to jesting or joking, and *jocose* goes *jocular* one better by way of suggesting twinkling facetiousness and sportiveness. He who has a joke for every occasion may be called jocular; he who is capable of exercising light and amusing mischief may be called jocose.

At first he merely GLANCED at the page; then he SCANNED it; and then he BEHELD the embarrassing misprint.

The order is climactic. To *glance* is to look indirectly or obliquely and rapidly. To *scan* is to go through point by point in detail, to examine or scrutinize; however, in much colloquial expression *scan* is used to mean to look hastily and summarily, as to scan the pages of a magazine. This loose connotation is unfortunately becoming general. Derivatively it means to climb, as if to a height, in order to get a more distinct view; this meaning still holds in many connections, but by extension the idea of close-up intensiveness has been added. To *behold* is to gaze upon fixedly, to concentrate the mind upon that which would have been unbelievable unless the eyes had been focused especially upon it. To *see* means merely the exercise of the function of sight, unconsciously and involuntarily; to *look* is to see consciously and with voluntary direction of the eyes. *Look* is to *listen* what *see*

is to *hear*. You see the green grass of summer without looking for it, just as you hear the birds without listening. You look for an entrance which you cannot readily see, just as you listen for the call which you fear you may not hear. To *stare* is to look protractedly with an assumption of vacancy and very often of insolence; it is frequently used unfavorably. To *gaze* also means fixed, steady, concentrated looking, very often as in surprise or bewilderment or approbation, without either favorable or unfavorable connotations. To *gape* is to look ignorantly and sluggishly, with eyes wide and, perhaps, mouth open. To *peer* is to look narrowly and seekingly; it implies eye-curiosity exercised from a vantage point, as peering through a keyhole (cf. *listen*) or peering from behind a tree. To *inspect* is "to look into," to study systematically with the aim of revelation. To *survey* is to inspect, but rather from over and above than from into and under; you survey a field, a condition, a situation with scrutinizing eye; you inspect the commissary department of an army and examine its accounts critically. To *glare* implies bad temper or rage; to *glower*, sullenness, threat, frown, spite. To *gloat* is to look with superiority and condescension, that is, to look down upon.

The wood was GNARLED and KNOTTY and cross-grained but he thought he could use it after it had been trimmed and planed a little.

Gnarled is a variant of obsolete *knurled* (Anglo-Saxon and German *knorre*); literally it means worn and rugged, covered with twisted protuberances. The *g* for *k* came about through a printer's mistake in setting *knurled oak* as *gnarled oak* in Shakspeare's *Measure for Measure* (Act II, Scene ii, line 116), and the error has stood permanently—with no very serious consequences to human affairs. *Knore*, *knurr*, *knar*, *knag*, *knub* are a few of the variants of *knurl*. In figurative use, *gnarled* denotes deformed, twisted out of shape, as by age or rough usage or disease, and in these meanings it pertains to human beings, lower animals, and things. But when you speak of a *gnarled* soul or mind or temperament, you signify warped, narrowed, biased, "stubbornly different," and the like. In this last usage *twisted* is likewise often used figuratively to suggest not normal, or abnormal. Literally *twisted* is a two-way word; it may mean deformed or unnatural or out of shape; it may also mean worked into some desirable and beautiful design. In the one case it suggests the action of an unresisted influence or power; in the other, a graceful yielding to it. The Latin equivalent of Anglo-Saxon *twist* is *distort* which also means not natural or regular or normal of form or direction as well as, figuratively, not in accordance with the true or the acceptable. A distorted statement is one that is perverted in meaning, that evades or changes true meaning, and that is said colloquially to be "twisted." *Knotty* is often used synonymously with *gnarled* in both literal and figurative expression. But it denotes that which is, if possible, more "unwedgable." The word is more often used, not in the sense of worn or habituated as *gnarled* so often is, but in that of intricate or complicated beyond solution of any kind. Of the two words it is, thus, the more emphatic; wood may be "born" with knots in it, but gnarls may be "achieved." A knotty problem almost if not entirely defies solution; a knotty mind is a stubborn mind, or, at least, one that challenges understanding. A *gnarled* opinion is one that

has been hardened and prejudiced by the wear and tear of life. *Cross-grained* means that the grain or direction of fiber is crossed, that it runs transversely or irregularly and is thus more difficult to work than it would be if it ran regularly in a single direction. By figurative extension it is used to mean perverse, inclined to be different, perhaps taking delight in being hard to please. *Bend* is derived from an old Teutonic word (*bindan*, bind) that yields also *band* and *bond*. It was used originally to indicate stringing a bow in order to provide force for shooting an arrow. But its meaning has expanded almost without end until now we speak of the bend in a road, the bend of an arch, the bend of the rainbow, the bend of the back under a burden, and, figuratively, the bending of a people's energies to win a war. It invariably implies less force and resistance than *twist*. The naïve slang word *bender* (*jag*) would seem to be a far call from the act of stringing a bow, but drunkenness may cause bends of many varieties. *Bender* was also once a slang term in England to indicate sixpence, and both *bend* and *bender* have served many another slang necessity. The diagonal drawn from dexter chief to sinister base on a shield, supposedly indicating bastardy, is called *bend sinister* or *baton sinister*, not *bar sinister*.

What had started as mere GOSSIP very soon developed into SLANDER and even LIBEL.

Gossip is tittle-tattle or chatter or baseless rumor; it may be either favorable or unfavorable, but is usually taken in the latter sense. The word is Anglo-Saxon *god-sib(b)*, the second syllable meaning related or akin. Expanded meanings of *gossip*, such as crony, sponsor, companion, friends, developed before the days of Shakspeare, and the Bard used it in all these meanings. It carried very often the idea of god-related; that is, blood-related, and the word wags have interpreted this to mean that one's blood relatives are the original dyed-in-the-wool gossips. The Romans called a gossip or a gossipier a *quidnunc*—a "what-nower"—(Latin *quid*, what, and *nunc*, now). Though gossip may be either friendly or unfriendly, it may be neither but, rather, merely neutral or informational. *Gossip-columnist* denotes one who writes gossip, personal and other, for public consumption through syndicated columns (*colyums*) in the newspapers. The term is by no means a limited one, such columnists frequently contributing bits of general news and making general comment. They are not to be confused with the so-called news commentators who expound the news by way of editorial and personal and perhaps intimate comment. Both types have, as a rule, large radio audiences. *Slander* may be gossip that is superlatively unfavorable; it is maliciously false report uttered about someone, and intended to injure him. Slander that pertains to one's reputation is *defamation*—*de-fame*, take fame from. Slander that is particularly tricky and inventive and contriving is *calumniation*. *Libel* is derivatively a little book; therefore, something written, and the old distinction between *slander* (as being utterance) and *libel* (as being writing) still holds to a degree but by no means rigidly. The value of this distinction lies especially in legal proceedings: What is written may be specifically replied to; what is uttered is difficult to "put the fingers upon." *Slander* and *scandal* are doublets, the parent French *esclandre* (Greek

skandalon) meaning a stumbling block or a trap, anything that offends or prejudices, and thus constitutes injury to a character or a career. *Aspersio* is a "spraying" or "sprinkling" one's name and reputation damagingly by odds and ends of false rumor—to drag in the mud that which was formerly clean. *Vilification* is *vile* plus *fy* (in *vilify*), plus the substantive suffix (Latin *vilis* means base or cheap or degrading); the word suggests chiefly the utterance or circulation, or both, of degrading and debasing reports, with such vicious semblance of authenticity as to make them seem authoritative. *Disparagement* is begrudged esteem, faint praise that damns and thus lowers in esteem; the word derivatively means disparate or unequal matrimony. Your attributing a man's good standing or wealth to his inheritance rather than to his own intrinsic merit, is a disparagement of his character and reputation. *Depreciation* is less personal or invidious than *disparagement*, and pertains principally to belittling objectively. *Malignance* implies tendency to be harmful and injurious and disparaging as result of inborn nature; he who hates and slanders someone on "general principles" evinces malignance (malignancy) toward him.

His GRANDILOQUENT and even RANTING appeal, instead of winning them over, caused them to giggle and snicker.

Grandiloquent derivatively means speaking grandly. But the word is now used unfavorably to mean affected or show-off speaking, especially in public, spread-eagle and extravagant utterance and gesture. *Loquent* is Latin *loquor*, speak; it is used with other related terms—*multiloquent*, much speaking; *magniloquent*, great speaking; and with antonymous *pauciloquence*, little speaking or using few words. *Ranting* is suggestive of raving or theatricalism or noise, and denotes grandiloquence that may get out of emotional control. *Grandiose* means displaying grandeur or being affectedly imposing or impressive; it applies chiefly to speech but to other things also; you speak of grandiose manners, of grandiose decorations, of grandiose display, of grandiose style. It is, thus, a broader term than *grandiloquent*. All of these words connote the exhibitionistic. *Grandiosity* would shine by sheer magnificence; *rant*, by sheer excitability and noise; *magniloquence*, by sheer expansiveness; *multiloquence*, by sheer voluminousness of expression; *grandiloquence*, by sheer loftiness and inflation of expression. *Pompous* suggests the ceremonious or ostentatious, "putting on the ritz" by way of splendor and pageantry. It pertains to both speech and manner, and somehow connotes the idea of procession or demonstration. *Ostentatious* indicates the pretentious in no matter what direction, usually as result of one's deep-seated inclination to be noticed and commented upon. Like the foregoing terms it applies to style of expression as well as to style or fashion of dress. *Turgid* is somewhat like *ostentatious* in the fact that internal urge is the basic cause; a turgid style of writing, for example, is an inflated or swollen style superinduced by intensity of ego in all probability. *Tumid* is an almost exact synonym of *turgid* (one is Latin *turgeo*, swell or be swelled; the other *tumeo*, puff or teem); it is, however, both by derivation and by usage a somewhat stronger term than turgid, and bears much the same degree to it that *ranting* bears to *grandiloquent*.

His GRASP of the subject was so complete and thoroughgoing, and the refinements of his expression so far beyond us, that his exposition eluded our COMPREHENSION.

Anglo-Saxon *grasp* is here used figuratively in the sense of mental hold or proficiency in understanding; the word is one of the standard illustrations of metathesis, the old form *grapsen* becoming *grasp* (cf. *bird* from *brid*, *clasp* from *clapsen*, *fresh* from *fersc*, *grass* from *gaers*, *hasp* from *hapse*, *lisp* from *lips*, *wasp* from *waps*). Latin *comprehension* is its equivalent in this company; it means fully and completely embracing or taking in mentally, the totality of mental capacity to understand anything to its extremest niceties and complexities. *Apprehension* is "smaller" in connotation; it also means grasping, taking hold of, as through the senses and the mind and the instinct. But it does not mean full understanding or appreciation; what you apprehend you "catch" and, as it were, present to the machinery of thought. *Conception* occurs when the thought processes convert the apprehended impressions into ideas and opinions; comprehension, when these ideas are apperceptively related and ripened into full-blown knowledge. In a manner of speaking, apprehension may be regarded as young; conception, middle aged; comprehension, mature. *Apprehension* is a two-way—even a three-way—word. It is used also in the sense of fear or dread, and the three words—*apprehension*, *fear*, *dread*—may often take on a kind of positive-comparative-superlative relationship. As you start on a journey you may have apprehension of an accident; accident, that is, looms as a possibility. If you learn that the tracks ahead have been damaged by storm your apprehension develops into fear. If, in addition, you are told that a green engineer has charge of the train, your fear may properly become dread. The verb *apprehend* is used sometimes in the sense of seize or arrest, as when you say that the criminal was finally apprehended. But this is a somewhat special (police) usage, the word in general pertaining as a rule to things and conditions rather than to persons. *Perception* denotes the receiving or taking in through the senses; it is, indeed, frequently hyphenated with *sense*—*sense-perception*—in order, as it might seem, to keep it in its place. For strictly speaking *perception* pertains to what is received through the medium of the senses in contradistinction to what is received and apprehended and conceived and comprehended by the mind—by the entire human complexes involved in understanding. But the word has been so expanded in usage that it is very often loosely applied as a covering term, denoting not only what is reported by the senses but what the analysis of such report may lead to under study and contemplation and reasoning power. *Grasp* is the most fluid of these terms, and, as result, is frequently used with modification. A child has but a slight grasp of the meaning of life, for example; beyond his apprehension of a few tangible facts that are "translated" for him by his sense-perceptions, his actions in it and reactions to it are instinctive and automatic. As complexity of sight, hearing, touch, taste, smell develop with the years, he becomes aware that his apprehension of things around him and the perceptions that constantly beset him in ever broadening signification, are keeping his mind busy with the formation of concepts. And as these, in turn, expand almost unlimitedly, he comes into

a comprehension of cause and effect, of induction and deduction, and of ratiocinative processes generally. Thus, he understands that when he spoke as a child he had little to say because he had apprehended and perceived on so small a scale, and that when he came to speak as a man (especially if he turns out to be a Ralph Waldo Emerson or a William James) he grasps and conceives and comprehends far beyond powers of mere utterance.

It takes a really GREAT man to discharge adequately the VAST responsibilities of the presidency.

Great is used now almost always in a figurative sense. When it is used literally to indicate mere size it always connotes something of the emotional, as great Niagara (awe), great ocean liner (wonder), great goings on (amazement or disgust). It is used loosely with superlative connotations, both literally and figuratively, and in the latter uses it connotes illustrious or prominent or celebrated. *Vast* pertains to extent, degree, range, intensity (it is Latin *vastus*, empty or immense). *Huge*, on the other hand, pertains to bulk and suggests length, breadth, thickness; whereas *enormous* suggests huge out of any and all boundary and limitation of rule. The noun forms *enormousness* and *enormity* both mean greatness of size but the latter more generally denotes abnormality, grossness, coarseness, wickedness, outrage and the like. *Immense* literally means not measurable (Latin *im*, not, and *mensus*, measure); thus, infinite. But it carries none of the unfavorable connotations of *enormity*, though in its slang applications it has become a sort of generalized hyperbole. Anglo-Saxon *big* and Latin *large* are close synonyms, both applying to extent and bulk but not to length or breadth or height *per se*. *Large* is more generally used in a figurative sense than is *big*, yet here too these words are frequently interchangeable. A big man may be of unusual size; he may, on the other hand, be small of size but broad and liberal minded. A large man may be of unusual size, but in addition to mere size he may have large grasp and unusual capacities for managing men and businesses. A large benefactor of a cause is a generous one; a large point of view is a comprehensive one. *Big* is less formal than *large*, and is somewhat more striking, especially in figurative associations. *Large*, it has been said, means big in the language of romance; *big* means large in the language of reality. What is *massive* is not hollow but filled up and is thus a solid mass. What is *bulky* is large as result of numerous folds and overlappings. What is *ponderous* is both heavy and large, and is thus difficult to manage or unwieldy. A monolith is massive, a new encyclopedia bulky, the impedimenta of an army ponderous.

Their GRIEF and LAMENTATION were heart-rending.

Grief denotes deep-seated mental and emotional affliction of sorrow for a particular reason or loss as experienced by some individual or individual group; it is poignant and affecting and may or may not be audible and visible. *Lamentation* is demonstrative, passionate, openly expressive; it is grief made manifest not only by "weeping and wailing and gnashing of teeth" but often by the more enduring expression of dirge and elegy and prayer. *Mourning* denotes that which is more conventional and ceremonial;

you speak of a period of mourning, of a mourning veil, of mourning rites; it suggests feeling less deep and lasting than grief, less distinguished and impressive than lamentation. Both *mourning* and *lamentation* thus pertain more to the external than *grief* does. *Regret* is comparatively slight in both denotation and connotation; it may indicate mourning or sorrowing, as for the loss of someone or something, but it is more generally—and more properly—used of less important everyday matters, and it almost always has in it an element of personal reproach, though without acuteness of any feeling of hopelessness in regard to rectification. *Remorse* emphasizes this latter idea; it implies distress or gnawing or “biting again” of conscience as for something ill-done or left undone, together with a sensing of the fact that the cause cannot be righted and all attempts at alleviation must remain futile. You suffer regret when you accidentally bash in the fender of your car; you suffer remorse when you accidentally run over a dog. *Compunction* falls somewhere between *regret* and *remorse*, denoting more than the one, as a rule, and less than the other. You feel compunction when you realize that you might have responded more promptly than you did to a call for help, and that your tardiness of response has been the cause of serious consequences; that is, you feel keen and distressing self-reproach. The word derivatively means a pricking or stinging, and the idea of transience still obtains in its meaning, with the additional one of uneasiness and frustration of conscience that result from a sense of wrongdoing or culpability. It means active self-reproof and self-reproach, whereas *remorse* implies self-despair. Both pertain to what has been done. But *compunction* is increasingly used of light and inconsequential matters; *remorse* is not or should not be. *Repentance* implies not only humility and self-condemnation as result of having sinned, but also resolve to “go and sin no more,” to change one’s way of life and thought. *Penitence* does not carry the idea of ultimate reform but stresses, rather, abjectness and helplessness in sorrow; it may be for the moment more searching than repentance but it is less enduring and promising. *Contrition* is a form of sorrow that involves self-guiltiness, especially in regard to one’s attitude toward God; it suggests a feeling of shame and unworthiness for violation of one’s relationship with his God. It is, however, sometimes used in an affected manner to denote humility or brokenness of spirit as result of some lapse of conduct. The word is decreasingly used in general expression and is one primarily of religious and poetic signification. *Distress* is really the verb *distrain* meaning to squeeze or press together, and it contains in part the idea of a levy upon goods and chattels, a procedure that causes pain and sorrow, especially when rigidly followed up by the law. The noun *distress* has accordingly come to convey the idea of sorrow and suffering and pain occasioned by strain and persecution and deprivation. But the word is also used generally to denote suffering from any cause. *Agony* is a word that “fights with itself”; it has in it derivatively the idea of contest or struggle, and thus connotes even today those contradictory paroxysms of pleasure and pain that arise in contest (it is Greek *agonia*, contest, especially at games). The ancient athlete undoubtedly struggled painfully in order to win and thus to enjoy the celebrations of victory. But *agony* is for the most part now used to denote inner conflict

of pain and torture and anguish, either mental or physical. The old newspaper agony columns were classified advertisements inserted by those in search of long lost loved ones.

It was a GRIM experience but he had been ADAMANT in his determination to bring the responsible parties to justice.

Grim pertains to persons, things, conditions, implying stern, hard, forbidding, harsh, tenacious, dour, stubborn, merciless, repellent, unyielding, and so forth. You speak of a grim officer, of a grim scene, of a grim command. It applies not only to the realities of persons and things themselves but to accompanying aspect and manner—to their “very face and feature” (it is Anglo-Saxon *grame*, angry, vexed, grieved, wrathful). *Adamant* or *adamantine* derivatively applies to the hardness of steel, sapphire, and later in its history to the diamond and iron ore; it was for a period used exclusively for diamond as well as for loadstone or magnet, from all of which senses it has come to denote poetically and figuratively extreme hardness and impenetrability and impregnability as intrinsic qualities, especially as applied to persons. He is adamant who is fixed and immovable in will or feeling or courage or determination, and so forth. The word suggests what is known popularly as a tower of internal strength, whatever manifestation that strength may take, and it thus suggests aloofness to entreaty. It is Greek *adamas* (privative *a*, and *daman*, tame or subdue); thus, untamable or unsubduable. *Diamond* is the same word. Taken over by Latin (later by French) it came to connote that quality of untamableness associated with hardness, and then the hardest of minerals itself. Today *diamond* is used primarily in literal senses, and *adamant* has for the most part lost these to figurative ones. In ancient times the diamond was precious also because of its supposed power to detect poison. *Inexorable*, on the other hand, presupposes appeal or entreaty. That is inexorable which firmly resists all persuasion, and which is thus proof against solicitation or pleading or prayer, and ruthless and merciless in executing judgments and decisions with finality. The positive form *exorable*—Latin *ex*, out of, and *os (oris)*, mouth—from the mouth, as praying—is now little used. *Implacable* literally means not capable of being quieted or pacified, especially by way of offering or substitution; like *inexorable* it frequently suggests a policy or nature of no compromise or concession, and both words are applicable to the insuperable immovability of the gods and fate and destiny and circumstance. It is Latin *placeo*, please or appease, the same word as *placebo*, the opening antiphon of the Roman Catholic prayers for the dead, and, in general usage, anything administered—word, pill, bread, wine—for the sake of gratifying. *Inflexible* in this company literally means rigid or firm, incapable of being bent or turned; it is now used almost exclusively in the figurative sense of unalterable or steadfast, of having the mind made up defensively and unyieldingly; thus, the word is very often used in the unfavorable sense of biased or conventional or stupidly obstinate. Observance of an inflexible rule too frequently connotes “that’s the way we’ve always done it.” You say of someone that he is inflexible in his adherence to routine, implacable in his resistance to modern methods, inexorable in his refusal to slacken

discipline, adamant in his grim endurance of untoward circumstance and unfair competition. But you may say that, in spite of all this, he is never *vindictive*, that is, he is never spiteful or retaliatory or bitter. *Vindictive* means tempted to fight back or take revenge upon those who would disagree or attempt to influence. One may be adamant or inexorable, and so forth, without being in any way vindictive, without, that is, evincing inclination to defend his implacability or inflexibility or grimness. *Revengeful* and *vengeful* are stronger terms implying, as they do, the manifestation of spite by word or action.

Leaving the GROGGERY somewhat unsteadily, he wandered down to the old SHEBANG by the railroad, and did not find himself able to get back to his SHANTY till the wee small hours.

Grog has for a long time been regarded as apocopic *grogam*. The British admiral Edward Vernon was popularly known as "Old Grog" because he habitually wore a grogram cloak. He issued orders to dilute the sailors' rum with warm water, and this weakened drink came to be known as grog; thus *grogshop* or *groggery*, a place where grog, now any kind of liquor, is sold. This theory of the origin of the word may be more fanciful than factual. In any event there is sound authority for believing it to be a corruption of Anglo-Saxon *croc* or of Icelandic *krukka*, an earthen crock or jar from which rough seamen were accustomed to drink their liquor whether neat or diluted. *Grogam* is itself a corruption of *gros-grain*, coarse grained, in reference to a coarse cloth. *Shebang* is a corruption of Irish *shebeen*, a pothouse or groggery. The Irish original is *sibin* or *seibin*, little mug, old ale. It may denote any low roadhouse, but it is also low colloquial for any company or group or concern as well as for an outfit or contrivance or party, as in the unfavorable *the whole shebang for the whole kit and caboodle*. *Caboodle*, preceded by *whole*, means all of anything or of any group of persons. The proverbial expression is *the whole kit and caboodle*, and it has been suggested by more than one authority that *kit* and have been slurred to *ca*, leaving *the whole caboodle*. *Kit* in this usage means collection or group or lot, and *boodle* may be Dutch *boedel*, possessions or property. Variants of this homely expression are *whole kit and bilin'* and *whole kit and tolic*, both primarily old New England sayings. In the first *bilin'* is, of course, *boilin'*, and the reference is guessed to be to the famous New England so-called *boiled dinner* containing a wealth of appetizing victuals. In the second the word *tolic* is still more vaguely guessed to be back-slang formed from *lot* with the more or less pretentious Latin suffix *ic* added. But there is an old Scotch-English-Irish dialect word *dollop* meaning lump or heap, as well as an English (Yorkshire) *dollock* or *dollick* meaning unsightly mess, either one (or both) of which may be involved. Both "*Ah wadn't gie that for a dollop o' them* and *He flang a dollock o' whitewash i' mi face* justify these additional guesses. *Shanty* is Canuck *chantier*, timber yard, and, by extension, a hut made of logs and stray pieces of timber. The word is sometimes spelled *chanty* (not to be confused with *chanty* or *chanterey*—French *chanter*, to sing).

She nurses a GRUDGE against me, and will in time wreak her REVENGE.

Grudge by derivation means grumbling, but this has become intensified until it now means malice, spite, ill-will, all accompanied with sullenness and a kind of anticipation of seeing actual harm come to him against whom the grudge is held. *Grouch* is the same word. *Revenge* is grudge in action; it would "pay back" or retaliate for real or fancied wrong. *Revenge* is born of resentment, nurtured by spite, and abetted by malice. *Resentment*—"feeling against"—is more or less angry disapproval or displeasure or indignation at real or fancied affront, usually personal, but unlike *grudge* and *revenge* it denotes nothing active or positive, and is likely to be held within and nursed as a justifiable wound. It may be nothing more than manifested hurt feelings. *Malice* is Latin *malus*, bad; it indicates evil intent, brooding enmity of heart and mind that may become manifest in underhanded actions. *Spite* (clipped form of *despite*) may be called the pinprick of malice; it is petty and mean and often trivial, and takes satisfaction in stinging rather than cutting, in causing to smart rather than to bleed. *Rancor* lies deep; it is spite become chronic and obstinate and cherished, so that, like a running sore, it is always capable of spreading contagion. *Dudgeon* is ill-humor, pique, or ruffled feeling evinced as result of real or fancied wrong; *choler* is stronger but usually just as short-lived, and even yet connotes hotheadedness or fieriness partly as result of upset physical condition. But this meaning, as well as the word itself, like *dudgeon*, is passing. *Irritation* is a figurative carry-over from the physical to the temperamental, meaning momentary displeasure or pain because of being "touched in a sensitive spot," as if one had put his finger on an open sore; irritation at gossip, for example, means annoyed or piqued to the point of losing one's temper. *Exasperation* contains the idea of roughness; it is intensified irritation, as if the finger had been pressed hard upon the sore and moved roughly upon it. But it also has now lost its literal derivative meaning to figurative uses; exasperated to anger, for example, means excited to anger, "roughened by obstacle" until temper is at least momentarily aroused.

I cannot GUESS your "expensive riddle" but I can IMAGINE your face if I were to hit upon the right answer.

To *guess* is to hit upon or express an opinion "out of thin air" without justifiable (if any) support or evidence. It connotes more of a gamble than *conjecture* which implies some attempt, however slight, to put facts together, insufficient or ambiguous or otherwise unsubstantial though they be as a basis. You *guess* and forget; you *conjecture* and are likely to await outcome a little at least. To *imagine* is to form a mental picture or image of, however incongruous or perverted or impossible it may be. What you *imagine* is without the bounds of reality; what you *conceive* comes within the realm of possibility as well as that of probability. To *conceive* is to form a notion through apprehension or understanding, the basis of which is sense-perception. It is difficult to conceive the game of baseball played by robots or puppets rather than men but it is comparatively easy to imagine the phenomenon. Imagination is very often an initial form of conception, as witness Jules Verne and the submarine, Icarus and the airplane. To *expect* is to look for-

ward to a happening because of some basic mental reason, as when you say Knowing John as I do I expect him to be early; that is, your knowing him so well leads you to expect him early—you have ground for expecting this. To *suppose* is to assume without grounds or to take for granted for an ulterior motive. You suppose something is true, just for the sake of argument, though you are quite aware that it is not only not true but even unlikely to be true. You suppose John will come to your party, but you have grounds neither for expecting him nor for not expecting him. To *deem* is to judge, sometimes in a condemning or unfavorable sense (derivatively it connotes a little of *doom*). If you deem something worthy or unworthy you imply that you have weighed it and formed a judgment regarding it. To *surmise* is to conjecture imaginatively or suspiciously, especially the latter. When you surmise you charge to someone or something, or divine, or suspect doubtfully. To *think*, in this company, is to contend as result of thinking about or having knowledge of in a casual rather than a profound way. In general or colloquial usage these terms are used more or less interchangeably, and the rather nice distinctions here pointed out are increasingly ignored in present day writing. *Deem* and *surmise* are less used than the others; *conjecture* is more frequently used as noun than as verb; *suppose* and *guess* and *imagine* and *think* are grossly overused; *expect* is more commonly heard in England than it is here.

He has formed the HABIT of rising and retiring extremely early, and he will thus find it difficult to fall in with the CUSTOMS of our house.

Habit pertains to the individual for the most part—his manner of action and reaction, of behaving and thinking—his personal equation, in other words. Anything that he does time and again as result of mere repetition, and that he continues to do more or less automatically, without conscious thought or premeditation, may be said to have become a habit with him; it is settled inclination or tendency to do certain things, to act and react in certain ways, as result of repetition. [*Habitant* (*habitan*) was originally a settler—Canadian or Louisianian; *habitat* is regular place or location or normal environment of animal or plant—the place where it is naturally “at home”; *habitation* is (man’s) home, abode, dwelling; *habitude* is regular attitude or association, or constitution or habitual procedure and relation and condition of mind and heart.] Habits that are formed early in life are, if held to, the near-instincts of later life. Man’s present instincts were habits formed early in the history of his race. *Custom* pertains to the many for the most part—it is collective or group practice, the tendency of a group to settle into set actions or routine, all uniformly doing the same thing under similar circumstances with the same end in view. The word may refer to the individual, but here as elsewhere it denotes the fact of copying or repetition rather than the personal tendency to redo. Early customs tend to get themselves frozen into law, especially the so-called common law and the unwritten law. This means the custom itself has proved so satisfactory to the group that the members are willing to abide by it as law; it has become established and has proved workable. You say that it is their custom to dine at seven-thirty, that John has the habit of smoking straight-

away through dinner, that he is a *habitué* of the French restaurants in the town, that the habitat of quail is not on toast but in the hills and valleys of your beloved countryside, and that you are by habitude bored only a little by your uncle's stale jokes. *Routine* suggests sequence—the mechanical round of business or official or other work, system that has grown stale. *System* is a loftier word than *routine*. You say that your company tries to keep its correspondence system active and alive, and to avoid its becoming mere routine. *Practice* is consciously systematized habit; it is the regular or habitual carrying through of some action or procedure in accordance with methodical standards. But in much usage it is synonymous with custom, as when you say that it is the custom (practice) of the shopkeepers in your town to open shop at eight o'clock. And you speak idiomatically of a doctor's practice, of your grocerman's custom (and *customers*), of the mail-delivery system in your community, of the mail-handling routine in your office. *Usage*, like custom, suggests authority as result of group or collective adoption of some action or procedure and as result of long-continued acceptance of it; in much general expression it is synonymous with *custom* and *practice*, as when you say that it is the usage (custom, practice) of Europeans to adulterate their wine with water at table. But *usage* pertains especially to expression—to the choice of words, sentence structure, idiom, and the like. Standard usage is that illustrated in the speech and writing of the best speakers and writers. *Use* in this connection refers to the action or practice or expression of an individual or an individual group, and thus implies characteristic or distinguishing mark. *Use* is more closely related to *habit*; *usage* to *custom*. Both terms pertain to manner with words; you speak of a lecturer's use of diction but of community or national usage. You say to someone that his use of a certain word has always interested you, but that you fear general usage does not sanction it. In the sense of mores or custom or practice *use* (*uses*) is now archaic; *wont* is an old equivalent of *use* in these senses, but it too is now chiefly poetic, if not archaic. *Fashion* indicates that which is more fleeting than custom, less fixed than habit; it pertains to current and social and conventional practice and custom, especially in regard to matters of dress and speech. *Mode* is, in this company, indicative of the artificial and elegant and perhaps unusual; *style* emphasizes outstanding quality and distinction of fashion.

He looked more HAGGARD and CADAVEROUS than ever, we thought, and his SKINNY hands were blue and seemingly transparent.

Haggard means worn or worried looking, and thus gaunt and thin and hollow-eyed in appearance; it was formerly used in the sense of wild and unruly, as of a hawk brought to hand. As noun it still means in the language of falconry a wild hawk caught in adult plumage. But in general use today the word has lost its meaning of wild or fierce or untamed, and is used to denote distraught or desperate appearance occasioned by fatigue or privation and their consequences. *Cadaverous* means corpse-like; thus, pale, wasted, pinched, ghastly (Latin *cadaver* means body or carcass). *Skinny* is colloquial for thin or emaciated or lean or lacking in flesh. In regard to the human body *thin* is a politer term than *skinny*, just as *skinny* is politer than

scrawny. *Thin* (Anglo-Saxon *thynne*) denotes lack of body or substance or stoutness or "fill"; it is very often used to suggest ill-health or weariness. *Scrawny* derivatively suggests lean or shriveled; it is not a dignified term as applied to persons and it is most frequently used of excessively thin and bedraggled animals, as scrawny hens and scrawny cats. *Slender*, as applied to the human body, is favorable and complimentary as a rule, suggesting correct and graceful proportion—"just the right weight"—without denoting thinness or fatness, ungainliness or awkwardness; in general application it means small or narrow or slight, as a slender chance, a slender attendance. *Slim* has lost most of its original meanings, such as sly, bad, cunning, which attached to it because little things and persons may so easily slip into and out of sight; it is now a nearsynonym of slender in the senses of slight shape or size, or of small girth and thickness, or of meager or unlikely as in slim chance, slim attendance. *Gaunt* means lean, haggard, bony, and thus grim and desolate; it was formerly applied to objects as well as to persons, as gaunt pole, gaunt tower. But it is applied today chiefly to living beings, and usually suggests boniness or lack of food or not well nourished. *Tenuous* is Latin *tenuis*, thin; this word now applies not only to that which lacks thickness or stoutness or denseness, but also (and principally) to that which is sheer or rare or delicate or fine. You may speak of a tenuous body, a tenuous rope, a tenuous branch of a tree, but also of a tenuous fabric, a tenuous web, a tenuous tune, a tenuous argument, that is, a light and airy tune and a precious and subtle argument. *Attenuated* is the same word derivatively plus an emphatic prefix; thus, in figurative use it may connote oversubtle, overduplicate, exquisite, and perhaps vitiating as result of over cultivation. Literally, *attenuated* applies to refining processes, as, for example, dieting in order to slenderize the body, hammering a metal sheet until it becomes like paper, breeding until preciousity (valuable or valueless) is attained. *Emaciated* means lean, wasted, impoverished—made lean or spare as result of lack of nourishment; this word is for the most part unfavorable in connotation whereas *attenuated* is for the most part favorable. You say that the war-sufferers had become emaciated for want of food, that the bodies of the athletes had become handsomely attenuated as result of long periods of training. The athlete, however, who overtrains may make his body so spare that he will appear emaciated. The emaciated person may still reveal through his almost fleshless body a well-attenuated frame.

As to what HAPPENED behind those closed doors, nothing has been permitted to TRANSPIRE.

That which *happens* evinces no apparent design or purpose; it seems to fall out of thin air without obvious or discernible cause or circumstance. *Take (takes) place* is its exact synonym, and both terms in general usage have for subject very often either the happening itself referred to or the indefinite *it*. What *transpires* "breathes through or across" (Latin *spirare*, to breathe) but this word has largely lost its literal signification today to the figurative sense of leaking out or becoming known gradually or emerging from secrecy. Its use in the sense of occurring or coming to pass is not sanctioned though often met in the best authors. (*Perspire* on the other

hand, with the same root and a synonymous prefix, is confined to the physical—to excrete matter through the pores of the skin, to sweat.) *Happen* and *transpire* are not synonyms, though frequently so used; many things happen that never transpire—that are never permitted to transpire. *Chance* and *occur* are nearsynonyms of *happen*, the one stressing the accidental, the other going beyond the merely physical to include the abstract. You say that an idea occurred to you, that you chanced to meet an old friend at the meeting, that it happened that you were unexpectedly free when the agent called. But as between I chanced upon or happened upon a miracle yesterday, there is little or no preference. *Betide* and *befall* are by way of becoming archaic except in poetic and other literary uses; both suggest the anticipative action of fate or destiny or other superior force. *Happen*, *chance*, *occur* are intransitive; *betide* and *befall*, either transitive or intransitive. *Bechance* is likewise archaic; it is *chance* emphasized by prefixed prepositional *by* so commonly slurred into *be* by pronunciation. What *supervenes* “comes over”; that is, follows closely upon as an additional happening or chance or occurrence, unguessed and unexpected. You say that someone suffered from acute asthma and arthritis, but that his death was caused by a supervening heart attack. That which *ensues* is controlled by connections and sequences, and develops toward a logical conclusion. It just bechanced that gold was found on your land; you were absent when the findings of the scientists occurred. But you saw to it that the organization of a mining company quickly ensued, and you decided, whatever happened, nothing should be permitted to transpire in regard to the richness of the vein or its location. And you have decided that the new and unexpected wealth that has chanced to come your way, shall be used for the betterment of mankind, no matter what may betide you, no matter what misfortunes may befall you in carrying out your new responsibilities.

The HARASSING customs regulations at the border, together with the HARROWING experience with the train robbers, had made an already WEARISOME journey a GALLING and AFFLICTIVE one.

Harassing here denotes persecuting, exacting, wearing down, as result of besetting annoyingly and perhaps pettishly from all or many sides; derivatively it indicates setting the dogs on one. *Harrowing* suggests the implement used by farmers to tear and pulverize the soil; in this company it is used figuratively to denote torment, lacerate, irritate the feelings. *Harry* is derivatively the same word as *harrow* (Anglo-Saxon *hergian*, army, becoming Middle English *harwe*, whence *harrow*) and the two words are used synonymously. If anything, however, *harry* pertains more strictly to the ravage and despoliation wrought by an army, *harrow* to less far-reaching torments and persecutions. *Wearisome* implies excessively tiresome; it is *tiresome* plus, suggesting not merely being tired and bored but actually being worn down into a kind of listless state. *Galling*, of course, pertains derivatively to pustule, blister, sore that is caused primarily by rubbing, and thus in figurative use it denotes that which is chafing and irritating and fretting; it suggests raw and thus sensitive spot. *Afflictive* is the most emphatic adjective in the introductory sentence; it means seriously painful and grievous and tor-

menting, causing great suffering either mental or emotional; shock and grief and persecution may be so intense as to superinduce apoplexy in a person, and may be thus afflictive in an extreme degree. *Vexatious*, like *annoying*, pertains to minor troubles and harassments; *vexation* may very often signify the anger that is caused by *annoyance* which may connote repetition of little, teasing, hateful acts. The former is stronger, and may indicate disturbed mental reaction to perplexity and worry; the latter may suggest merely temporary loss of control or "state of nerves." That is *trying* which is severely testing and calls for continued endurance. That is *bothersome* which inconveniences or perplexes or mystifies, and that is *worrisome* which "strangles" or is, as it were, "mangled by the teeth." This is *pestiferous* literally which is noxious or pestilential or pernicious, but in this company the word denotes troublesome or plaguy (plaguey) in regard to little things, as if many insects were biting at one time. That is *tantalizing* which indeed seems to be about to gratify desire, meet expectation, realize hope, and then disappears or is snatched away (Tantalus, son of Zeus, was condemned to stand up to his chin in water which receded every time he stooped to take a drink). There are many more terms in this category practically all of which are today used without much if any of the nice differentiation here indicated. To have your hat blow off in the public square may be annoying, vexatious, bothersome, pestiferous, tantalizing, tiresome, harrowing, and much more. It may even be galling or afflictive, but hardly likely.

He had much HARD work to do, and many DIFFICULT decisions to make.

That is *hard* which resists our efforts to master it, that places a tax or a strain upon our exertions; it applies for the most part to physical effort, though it is used in extended senses, as a hard lesson, a hard day, a hard fellow. Its literal and elementary meaning of inelastic, nonfluid, solid, flinty, not easily penetrated is today not more widely applied than are its derived or figurative meanings of rough, obdurate, difficult, strong, voiceless, close, painful, and so forth. That is *difficult* which challenges and tries skill and ingenuity and mental power. The word is and should be less used in reference to physical exertion than *hard* is, but in colloquial expression the two are used interchangeably in large measure. A translation from one language to another may be difficult; lifting a pile of books, hard. But the ascent of a mountain may be both hard and difficult, hard in that it makes severe demands upon strength and endurance, difficult in that it calls for skill in footing and balance and routing. *Difficult* is less commonly used in the passive sense than *hard* is; you say that a person's cross is hard, not difficult, to bear; that someone is very hard on you, not difficult on you (as in speaking of a reproof). That is *onerous* which constitutes an exhausting and burdensome load or burden (*onus* is Latin for burden); the word is most commonly used figuratively, as when you say that you find a certain responsibility onerous. Its literal equivalent is *burdensome*, suggesting the actual "pack on the back." But the two words are also largely transferable, and a load may be spoken of as onerous, an affliction as burdensome. *Heavy* and *weighty* are Anglo-Saxon correlatives of *onerous*; both are used freely

in figurative senses, the former carrying a somewhat greater emphasis upon the dull and oppressive quality, the latter upon the significant or consequential. You speak of a heavy load and a heavy bereavement, of a weighty problem and a weighty decision. You also speak of a heavy fellow, that is, a sluggish and seemingly "down-burdened" fellow. That is *arduous* which requires continuous and sustained exertion and perseverance; it is somewhat loftier in connotation than *laborious*. You say that long hours of arduous practice have made him a master musician, that laborious toil day after day has brought about finally the clearing of the forest and the staking out of claims. But here, as in the other preceding instances, the distinction is being worn down by colloquial interchangeability.

We found that HARMONY had greatly enriched the simple MELODY.

Harmony is concord of different musical notes played simultaneously, the adaptation or correspondence of two or more musical sounds played in combination at the same time. *Melody* is a succession of musical notes that by their very continuity or arrangement produce pleasing and agreeable sounds. Harmony is enriched melody, depending upon the simultaneous association of notes of different pitch for its musical effects. Melody "goes it alone" with only those notes that, sounded one after the other, produce an agreeable and perhaps catchy single strain. *Unison* pertains to identity of pitch; derivatively it means having the same sound. Two or more sounds an exact octave apart are said to be in unison; in singing with someone whose voice is much higher than your own, you may keep in unison in a duet by singing an octave below the accompanying voice. But unison may pertain to sound of very different sources and quality; a voice and a piano and a violin, for example, are in unison when they sound the same pitch. A great singer may sing in unison with church chimes in an open air concert. *Timbre* applies to the quality of tone as distinguished from volume and pitch; it is the individual characteristic of a sound, and has been called the "personality of voice." But used of voice or musical instrument, it emphasizes distinguishing quality. *Symphony* is broader and more inclusive than the foregoing terms; it is primarily consonance of sounds, usually instrumental but vocalization may be included, depending for its effects upon the movement and the orchestration of numerous instrumental accordant sounds. It is harmony carried to the *n*th degree of sound combination and enrichment. *Sonata* connotes style and sentiment and mood as revealed in related tonality and different movements; originally it was an instrumental composition for the piano but the term is now usually applied to such composition for additional instruments and may even take the form of a symphony for a full orchestra. *Music* is the generic term. It formerly meant any art over which the Muses held sway, but it came to be confined to lyric poetry which was originally always set to music and sung. Today the term has such a wealth of literal, technical, and figurative meanings and uses that no attempt at exposition is possible here. Thomas Browne defined it broadly when he said ". . . there is music wherever there is harmony, order, or proportion." And Walt Whitman did it subtly with "All music is what awakes from you when you are reminded by the instruments."

There appears to be disagreement among the neighbors as to whether the old house is HAUNTED but not one of them has any doubts about its being INFESTED with rats.

Haunt is Old French *hanter*, reside, dwell, frequent; in provincial parts it is often pronounced *hant*, especially when used in its early literal reference to ghosts and specters and apparitions. It is still so used but has for the most part passed into figurative use to denote visiting or occupying continually and stubbornly. When you say that your mind is haunted by certain ideas you mean that these ideas come back time and time again persistently to annoy and plague you. It is usually unfavorable in connotation; you do not say that your mind is haunted by pleasant thoughts but, rather, by disturbing ones. *Frequent* is generic; it suggests merely the idea of often or habitual. *Infest* is stronger than *haunt*, signifying "hostile" and obnoxious and thus repugnant annoyance, and suggesting the agent more or less pictorially; the word connotes vermin or troublemaker or disagreeable obstruction, and the like, and is usually objective in application. *Overrun* is the Anglo-Saxon equivalent of Latin *infest*, but is more general in its connotations. Though sometimes derogatory, as *infest* always is, it may convey the idea of spread in both constructive and destructive senses. You say that your garden is overrun with weeds or overrun with fragrant Japanese honeysuckle. Besides, *overrun* suggests in the open, visible and apparent, whereas *infest* implies to a degree the idea of secret and hidden ways, and thus difficulty of relief. *Overrun* may or may not carry this implication. *Beset* means attacking or assailing from all sides, encircling with embarrassment or inconvenience, annoyance or trouble. You are beset with apprehension on hearing of the serious illness of a loved one; the Japanese beetles beset your vegetable garden; you are beset by gossip, for everywhere you go you hear something new that is being said about you. *Pester* suggests to irritate and annoy as result of "staccato" repetition, to drive to impatience, almost to despair, by little things, to bother with petty vexations. The adjective *pesky* may formerly have been *pesty*, and thus a derivative of this word. *Pester* is itself in all likelihood from Latin *pastorium*, tether. The word was formerly *impester*, the *im* being intensive and coming about through the influence of Old French *empestrer*, to trouble or encumber. And all of this harks back to the old word *pastern*, that part of a horse's foot between fetlock and hoof to which a fetter or hobble or tether was sometimes attached. This term therefore contains the idea of shackle in general, anything that will prevent an animal from straying out of pasture or other place. Both *pastor* and *pasture* are close cognates. The word *pester* has itself strayed far from its ancestral acres.

His wound had HEALED; those periodic headaches had been REMEDIED; his mental depression was therefore greatly RELIEVED.

Though it is common usage to speak of *healing* the diseased or a disease, the word *heal* is more correctly applied to that which has recovered from breaking or wounding or soreness. Derivatively *heal* means hale and sound and healthful, and biblical usage adheres to these Anglo-Saxon meanings of the term. We still speak figuratively of healing the broken-

hearted as Luke did (4:18) and of healing by faith (Acts 14:9). The Revised Version changes the latter to "make whole," as it revises "others which had diseases came, and were healed" (Acts 28:9) to read *cured*. (There are other similar changes in the later text.) So you speak preferably of the healing of a sore, a wound, a lesion, a broken bone, and the like. *Remedy* is a broader term, both literally and figuratively; what is remedied, whether it be disease or abuse or evil or wrong, is relieved and lightened, not necessarily healed or cured. As noun the word means any medicine or treatment or application that superinduces health or relieves or moderates illness to a certain degree, or any measure or action that minimizes evil or corrects error. If remedying a disease re-establishes health or eradicates evil completely and permanently, then you may say that the disease on the one hand and the evil on the other has been cured. But *cure* and *remedy* must be used with caution; many states have passed drug laws cautioning against using the former for the latter, and in some cases have imposed penalties for the misuse of the one for the other. There is as yet, for example, no cure for the common head cold, and nothing may be positively advertised as such. There are, however, many remedies for colds, many patent medicines that will remedy or relieve colds, and they may legally and honestly be advertised as remedy or relief. Both *cure* and *remedy* pertain in the main to ailments and disease; you speak of curing typhoid fever, not of curing a broken arm; of remedying a defect in speech, not of curing or healing it. *Relieve*, in this company, means ease or assuage; it is frequently equivalent to *remedy*, though more often denotes the consequences of it, remedying being a means to relief. Relief is also a consequence of healing and curing, and thus again implies end rather than means. Many "cold cures" of a few years ago are now not only advertised as remedies rather than as cures, but to be strictly on the safe side legally, they carry on their labels the subtitle *tends to relieve colds*. *Medicate* derivatively means heal; it now denotes to administer medicine, to treat or impregnate with any preparation or combination of drugs for the purpose of healing, remedying, curing, or relieving. The word is now used loosely not only to apply to whatever is taken into or injected into the body for these purposes, but to whatever is applied externally; thus, a salve or an ointment is used to medicate, and is called a medication or a medicament in contradistinction to *medicine* which strictly used pertains to what is taken internally. In other words healing relies to a great extent—perhaps entirely—upon medication or medicaments; disease, upon medicine.

The HEALTHFUL mountain air and the WHOLESOME food will make you HEALTHY animals.

This sentence appeared originally in a resort prospectus as "The wholesome mountain air and the healthy food will make you healthful animals." *Healthful* means conducive to or promotive of health. *Wholesome* has both *hale* and *holy* in it; it pertains to that which is beneficial for one's physical and moral make-up. *Healthy* means possessing health and vigor, usually as result of what is healthful and wholesome. Climates and temperatures are healthful or unhealthful. Good foods and good companionship are wholesome. Living

beings are healthy or unhealthy. *Salubrious* is the Latin equivalent of Anglo-Saxon *healthful*; it is used of anything that promotes well-being, especially of climate and surroundings. *Salutary* means curative; it contains the idea of result or outcome, as Salutory exercises have made a new man of him. But *salutary* is used also, chiefly perhaps, to denote moral uplift or betterment as result of some sort of adverse experience, as The officer's reproof had salutary effect upon the lad. That is *sanitary* which operates for the maintenance of health and the prevention of disease; the word thus pertains to what is healthful. That is *hygienic* which makes for the preservation of health through the observance of rules and principles formulated by the science of sanitation; and *hygienic* also pertains to what is healthful.

She HESITATED and WAVERED and VACILLATED until the salesman lost patience.

If you *hesitate* you stick on the very frontier of decision and indecision; if you *waver* you shrink from what you have decided upon, take back what you had purposed; if you *vacillate* your mind seems to swing like a pendulum. When you hesitate, the salesman has but to utter the right word to push you over the precipice of decision; when you waver he may expect to make many exchanges for you; when you vacillate, he may make no sale at all—and, into the bargain, lose his temper. All three words are used for the most part of persons, as is *falter* which emphasizes the idea of stumbling or staggering or stammering, and is, indeed, euphemistic for stoppage of speech. *Fluctuate* contains the idea of up and down, rise and fall, as well as that of flowing; thus, waves and freshets fluctuate. But the word has long since been applied figuratively to movement in general, as of moods and feelings, and it may connote either regular or irregular movement. *Undulate* is Latin *undus*, wave; it is correct to say that the waves undulate, but the word is more generally applied to that which is rigid but which gives the idea of waving, as The surface of the valley undulates. What *oscillates* swings from one point to another with regularity, and what *vibrates* oscillates feverishly or tremulously. All four words—*fluctuate*, *undulate*, *oscillate*, *vibrate*—connote away and return, back and forth, up and down, in the same course. This is not true of *hesitate*, *waver*, *vacillate*. Nor is it true of *swerve*, *turn*, *vary*, *veer* all of which connote change or alteration of course without necessarily returning to it. That which swerves deviates from line; that which turns bends or inclines to a new direction; that which varies differs or diversifies from original; that which veers shifts, as from one direction or condition to another. A vehicle swerves on an icy pavement; a lane turns; species vary; winds veer.

The gables were unusually HIGH for a private house, and the roofing had purposely been made STEEP so that the snow would slide off easily.

High, in this association, pertains to elevation from ground level, to the building or extension upward of any formation or construction. *Steep* refers to angle or degree of ascent, but the word is used in reference to both ascent and descent, thus suggesting in the one case difficulty of surmounting, in the other ease (or at least less difficulty) in dismounting. *High* applies to acclivity

only; in this company *steep* to both acclivity and declivity. *Abrupt* derivatively means break from; in this company that is abrupt which is broken off in ascent or descent to almost perpendicularity. The word is thus stronger than either *steep* or *high*. And *precipitous* is even stronger, implying not only great steepness or abruptness of formation but, perhaps, even overhanging and protruding ledges. The word derivatively means headlong, suggests the picture of rocky and mountainous formations, and is used for the most part of declivity. *Sheer*, as in *sheer height* or *sheer depth*, means perpendicular, or nearly so; if you say that the mountain rises sheer from the lake you mean at right angle to the surface of the lake. It differs somewhat from *abrupt* in that it suggests over-all or without a break in elevation, whereas *abrupt* may denote such rises here and there in the course of steepness. *Perpendicular* is Latin *per*, through, and *pendere*, hang; thus hanging through like a plumb line; in general usage, precipitous or extremely steep, erect, upright and, technically, at right angle to the horizontal earth plane. *Vertical* is Latin *vertex* (*vortex*) summit or highest point; ultimately, whirling or eddying mass coming to a point; it too means at right angle to the horizontal earth plane, and is in many other meanings synonymous with *perpendicular*. But *vertical* suggests height and direction more specifically; *perpendicular*, position or condition and adjustment. You speak of a vertical line as well as a perpendicular one. New York City is called a vertical city as well as a perpendicular one. And the two words are now used interchangeably in the majority of their meanings. But a sheer drop from a tenth-story window is a perpendicular drop for the reason that perpendicular connotes nadir. By the same token a sheer elevation from street level to the top of a skyscraper is a vertical one for the reason that vertical connotes zenith. From the top of a precipice you say that it descends perpendicularly; from the bottom, that it ascends vertically. Relatively, a hill that rises somewhat steeply may be said to do so *diagonally*, that is, with a degree of incline or elevation somewhat between a vertical line and a horizontal one. In other words it rises gradually or obliquely or slantingly. *Horizontal* is antonymous with *vertical* and *perpendicular*, a horizontal line being one that runs parallel to the horizon. These words are all used figuratively, as a high motive, a steep price, an abrupt reply, a precipitous risk, a sheer insult, a perpendicular lunch (a slang usage meaning a lunch buffet at which everyone stands while eating and drinking), a vertical combination, a diagonal opinion, a horizontal contradiction.

The HIND wheels were now rattling ominously, and those of us in the BACK part of the vehicle were justifiably nervous.

Hind in this company is adjective only, pertaining to position or placement or parts, indicating in or to the rear; its degrees of comparison are *hind*, *hinder*, *hindmost* or *hindermost*. (As noun *hind* means the female of the red deer or stag, a species of fish, and, more or less archaically, a peasant or farm laborer.) *Behind* is adjective, adverb, preposition, and noun; it likewise refers to position or placement as well as to time (usually in the sense of tardiness or delinquency). But *behind*, except in the more or less vulgar noun use in the sense of buttocks, or "backside," is not used of parts that

are to the rear or back of. You speak of the hind, not behind, wheels of a car, of the hind seat as behind the front seat; of someone's being behind in his work or behind time (or behind an undertaking). The comparative form *hinder* is in general usage equivalent to *hind*, rarely serving as a true comparative. You may say that rear wheels of a truck are hinder from the front than are the rear wheels of a sedan, but such use of the word would be odd, to say the least. You would preferably say farther back in the vehicular structure, or farther behind. *Back* is somewhat more colloquial than *behind*, and followed by *of* is usually synonymous with it, as well as with *hind* in some uses. Strictly you speak of the hind feet of a horse, not his back feet, of the hind axle of a vehicle not the back axle (though the latter is at least provincial). But you speak also of back stairs, back hair, back gate, back door, back pay, back interest, backwash, backwoods, backstroke, backwater, backstage, backstitch, backstop, back talk, and so forth, in none of which may *hind* or *behind* be substituted. *Hind* and *behind* are very often used without any suggestion of second or remote or inferior or subsidiary, whereas *back* is. The adverb *aback* is a shipboard term originally meaning pressed backward, as sails may be by sudden wind or storm; it is Anglo-Saxon *on baec*, back or toward the back. But it has wandered far from these original meanings to be used by colloquialists (after *taken*) and by seamen in the technical sense here indicated. "Move aback" may, however, be heard in provincial parlance. *Rear* is an aphetic form of *arrear* (Latin *ad*, to, *retro*, backward); it is used interchangeably with *hind* (*hinder*), *back*, and sometimes *behind* (usually with other words). It is not used in direct reference to time, *arrear* (customarily in the plural) being used in such connections. You say that your rent is in arrears, or that you are behind in your rent payments, or that you owe so much back rent. With reference to a line of march or procession or military organization *rear* is the antonym of *van*, meaning that which comes last or near the end. And it is preferably used of the inanimate, rather than the animate; when a horse rears he stands on his hind legs, not his rear legs. You speak of the rear (or back) wall of a building, of a rear guard, of the rear (hind) seat, of a voice from the rear (back) of the hall. (The verb *rear* is a different word—Anglo-Saxon *raeran*, raise, erect, construct, elevate, build, nurture, establish.) *After* suggests movement and sequence without any denotation of exact order, and thus pertains to position or placement in line without signifying definiteness. And in regard to time it denotes the same general indefiniteness as its antonym *before*; that is, modification is usually required to "pin it down," as in just after, shortly after, soon after. It is much more commonly used with reference to time than any other word here discussed, primarily in the sense of subsequent. In special usage (shipboard) *after* pertains to rear, or to any location from midships to stern, and in this usage it is frequently clipped to *aft* (derivatively *af* is of or off, *ter* being a comparative suffix, and *after*, thus, a comparative of *of* or *off*). *Abaft* means nearer the stern than *aft*, though the two words are often used interchangeably (it is Anglo-Saxon *be*, by, and *aefstan*, behind). *Astern* means beyond the stern or rear of a ship, but it is sometimes used of the very end of the stern. You say that you are going to walk aft on deck, that a watch was placed abaft in order to signal to the rescuers, that your ship was struck astern and its screw was damaged

as result. *Posterior* is the formal, literary, and technical Latin term denoting later in time or behind in place or position; its respective antonyms are *prior* and *anterior*, French *derrière*—behind, on the other side of, back, hinder, posterior, and, substantively, behind or backside—is frequently used facetiously for many of the terms here discussed, especially as a euphemistic noun in reference to the rump or the buttocks or the “backside.”

Since he had given no HINT of dissatisfaction with his assignment, my SUGGESTION in regard to his transfer was ignored.

Anglo-Saxon *hint* and Latin *suggestion* are often used interchangeably, by no means incorrectly so. The difference is chiefly of degree, *hint* being the more indirect and inadvertent and covert and limited. You speak of a hint of trouble—or of tobacco smoke—in the air. (*Hint* was originally *hent* meaning to take or lay hold of, make opportunity, take advantage of occasions or circumstances; these old meanings abound in the use of the word by Elizabethan writers.) *Suggestion* is an indirect, perhaps roundabout, conveyance of idea or thought short of open and frank and direct statement; it may be a guarded part-statement or an allusion or a question thrown out more or less vaguely in the hope that its subtlety will not escape him for whom it is intended and that its idea will accordingly be considered. Both words may be used favorably or unfavorably, and both may to a great degree if not entirely be expressed on occasion entirely by means of pantomime. *Suggestion* is a polite or timid or unobtrusive form of expression very often, deliberately made so to prevent the interpretation of presumption or aggressiveness. More frequently than *suggestion*, *hint* may now give the impression of artfulness or mental reservation. When it becomes definitely artful and wily it descends into *insinuation* which is a deliberately ambiguous or covert remark to or about a person in order to embarrass or discredit. Derivatively the word means “winding in,” and this idea pertains constructively when you say of an actor that he insinuates himself into a characterization. Like *insinuation*, *innuendo* may also be unfavorable, implying particular craftiness and slyness and behind-the-back viciousness; derivatively it is an ablative gerund of Latin *innuo*, to nod. It was introduced into English by the legal profession, and for a long time remained a special legal term meaning to wit or namely, used before matter that required exposition to the layman. Then it came to mean the explanatory matter itself. In “This criminal, meaning the plaintiff,” the phrase “meaning the plaintiff” is an innuendo, and the expression was formerly written “innuendo the plaintiff.” By extension of usage the word has now become general in the sense of oblique reference or insinuation or intimation. *Implication* is that which is gathered or inferred but not stated; it may also mean merely connected with, consciously or unconsciously, usually in an unfavorable sense. *Inference* always connotes a greater degree of probability than *implication*; it is selective judgment or opinion, worth perhaps nothing at all, or perhaps of great importance as a deduction having far-reaching consequences. If you make an implication that junior was out in the car all night, inferences very damaging to him may be drawn by certain members of your family. *Involve-ment* is stronger than either *implication* or *inference*; it suggests the idea of

inextricable entanglement, and pertains not infrequently to vexations and difficulties and misfortunes. But it is by no means always unfavorable; you speak of the involvements of your social calendar, or of the happy involvements attendant upon your daughter's debut. On the other hand, *involvement* may be less serious than *implication*, and may denote a preliminary step, as when you say that your involvement in a dispute led to the implications of a court trial. *Intimation* is Latin *intimus*, inmost, superlative of *interior*; it denotes a subtle or obscure suggestion from which serious inference may be forthcoming, a suggestion kept purposely vague and indefinite and indirect, perhaps with ulterior motive; or it may touch lightly and coyly or facetiously upon real or intended meaning. It connotes greater delicacy and brevity, as a rule, than the other terms here treated, and is also capable very often of being conveyed by gesture alone. In the Wordsworthian title "Ode on the Intimations of Immortality," the word carries the idea of suggestions derived from reflection and cogitation on the subject of immortality.

It is always necessary at the Christmas season to HIRE additional men to help those regularly EMPLOYED in our service.

To *hire* and to *employ* are frequently used synonymously, both words pertaining to supplying occupation or engaging for service. *Hire*, however, is preferable when the actual negotiations are indicated and when the accent is upon wages, time, particular kind of work. *Employ* stresses "involvement and infoldment" in service, and is thus preferably used when service is paramount in the thought; it connotes devotion, busy-ness, keeping occupied, whether or not money or concrete achievement be the end. Anglo-Saxon *hire* is the more general term and is applicable to the more workaday types of occupation; Latin *employ* represents a somewhat higher application. The lord of the vineyard said to his steward Call the laborers and give them their hire (Matthew 20:8) and the priest urged the people not to cut down trees to employ them in the siege (Deuteronomy 20:19). *Employ* is increasingly used as a noun, and is thus being listed as such in dictionaries, but it is better kept as a verb, with *employment* the corresponding substantive. In the second biblical quotation above, *employ* has the meaning of *use*; the latter word, however, suggests an adaptation or subservience or, perhaps, servility not contained in the former. What or whom you use, you bend to your own special purposes as means or agent or instrument. But *use* is rarely applied to persons except in some derogatory sense, as when you say that someone is used as a foil or a go-between, or that a pupil is used by a teacher to run errands, in which expressions *employ* would be incorrect. You employ your time in reading, let us say, and use the clock to tell you when your time is up. The colloquial expression "to use one's friends" is uncomplimentary in the first place and illustrates a misuse of diction in the second. But *employ* would not be correct either in this connection, any more than it would be in We used one hundred gallons of gasoline on the trip. In this sentence *use* has the meaning of consume. *Use*, like *hire*, connotes to some extent the idea of getting money's worth; *employ* does not. As a matter of fact you may be employed by yourself, as when you say that you employ your leisure time in writing. And you may be otherwise employed with no

thought of remuneration, as when you say that someone was employed as a voluntary worker by the Red Cross. Here the derivative idea of being folded in or devoted applies. But employment by another usually implies concrete pay, as hire always does. The latter applies to things or utilities when a stipulated price is paid for the privilege of using them, as when you speak of hiring a hall or hiring a cottage. If the hire of such service or privilege is sanctioned by formal legal contract designating specific terms, then you may be said to lease it and you become a *lessee*. This word is, however, used principally in reference to real property, though *lease* itself has many figurative uses, as in a new lease on life, a new lease of friendship (after a quarrel with a friend has been made up). The term *lend-lease* came into being in 1941 when Congress empowered the chief executive to supply goods and equipment and services to any country which in defending and securing itself thereby automatically, if indirectly, defended and secured the United States. *Lend* implied the temporary use of; *lease* implied some kind of contractual arrangement, but inasmuch as the period and the value were impossible of exact calculation the compound term itself became (and remains) fluid indeed—if not euphemistic. It is also used, however, to denote the actual goods and services so provided. The person from whom you hire a house is said to *let* it to you or to grant you the privilege of use for a consideration, and it is not strictly correct to say that he hires it to you, though this is a colloquial form of expression. You hire hands and pianos and typewriters, and you hire yourself out as a day worker; but you let your house to someone who wishes to hire it of you, or you lease it to him and he leases it of you. *Rent*, like *lease*, works both ways—you rent your house to someone, someone rents your house of you; that is, it means either let or hire, emphasizing always the actual financial arrangements or agreements more than any of the other terms here discussed, with the possible exception of *hire*. *Charter*, in this company, pertains chiefly to the lease of a vessel for mercantile or pleasure purpose; you charter a yacht for a summer cruise, or a merchant vessel for the carriage of merchandise. It is not used of small craft, such as canoes or sailboats, but emphasizes always the idea of contractual privilege and franchise, as well as exclusive use. The word is now tending to be extended to other uses, as in chartering a motorbus, chartering a tallyho, chartering an airplane, chartering a train. *Special* before the name of the vehicles here mentioned is tautological though often used. *Utilize* means to make or turn to use or service, to make practicable; you utilize that which you are aware may be turned to advantage in something you wish to do, as the engine of your car utilized to propel a pump, or your experience as a father utilized in the management of a boys' club. In much usage *use* and *utilize* are synonymous, the latter being applied generally to whatever may be turned to valuable account, the former to whatever is or has been actually so converted. You speak of general utilities and special or particular uses. What you utilize you may just come upon or may have to find; what you use has already been found; what you *avail* yourself of is at hand and needs only to be applied. *Avail* is thus relative; it has to do with circumstance and opportunity. When someone flatly refuses to grant you a favor, you may avail yourself of cajolery in order to win him over; when an aggres-

sive Communist berated an apparently wealthy gentleman for his wealth, the latter availed himself of his gold-headed, diamond-studded walking stick to beat the offender. *Call, contract, engage, name, pledge* are a few of the special, often euphemistic, terms substituted for *hire* and *employ*: A minister is called; an actor is contracted or engaged; an appointee is named; a sup-
porter is pledged.

The HISTORY of the little town has been elaborated from the ANNALS and CHRONICLES in the ARCHIVES of the county museum.

History in this association means an extended systematic account of events connected with the development of a country or smaller unit of government, or of an institution, movement, science, art, family, clan, whatnot; the facts are put together in narrative and readable form as they are gathered from memory, word of mouth, annals, chronicles, and are to a greater or lesser extent analyzed in respect to causes and effects. *Annals* is Latin *annales* (*annales libri* means yearly books); it is used in the plural, and it applies to an orderly year-by-year statement or record of events, usually national, with sometimes a bald exposition of whys and wherefores. *Chronicle* is Greek *khronos*, time; it is broader and more sweeping than *annals* in its connotations, and also looser; it pertains not only to the events of great nations, but includes in its comprehensiveness those of small communities—cities, districts, towns, tribes, groups, and even individuals. *Chronicle* pertains to time in the large; *annals* to time as broken into short units; and both are more concerned with sequence than with sifting unimportant from important happenings. *Archives*, in the above sentence, means the place where public records or papers are kept for safety and consultation; it is a Greek word meaning government residence or building. But *archives* (usually in the plural) also means the documents themselves that bear data of public affairs, including annals, chronicles, memoranda, muniments, and so forth, having to do with governmental history and development; the word carries the idea of public, and of accessibility to the public. Archives and annals may very often be in private hands, and the writer of history may be confronted with difficulty in getting at them. *Biography* is the account, usually historical, of a person's life and doings. If it is written by the one whose life it records, it is called *autobiography*. *Register* is an alphabetical or otherwise formalized list connected usually with officialdom. *Inventory* is a record or memorandum of goods on shelves, or names on a list, or articles in a given place; it is used chiefly in connection with business and legal summaries at stated periods of a year. *Catalogue*, in addition to implying list or roll, suggests a certain amount of description and exposition, and even perhaps pictures and price lists. *Muniment* is now almost exclusively a legal term meaning any archive that corroborates a property deed. *Schedule* suggests the idea of graph or table. *Record*, the generic noun for the foregoing terms, is Latin *re*, again, and *cor*, heart or mind; that is, having (keeping) in heart and mind again. The word basically means, as do most of those it covers, preserving by writing for the sake of safety, memory, and authentic reproduction. But *schedule* is loosely used as synonymous with record and inventory and timetable, and similar terms.

He holds his head high, BEARING his disgrace lightly and CARRYING on as before.

Used literally or figuratively (as here) these three words have nice relationship one to another. Literally *carry* implies moving; *hold* implies stationary; *bear*, either or both. These implications hold figuratively also, but they are widely extended. You hold or bear or carry a heavy secret in your heart, but you carry a heavy bag to the station, hold it fixedly in your hand, bear it upon your shoulder perhaps while waiting to cross the street. In much figurative use, that is, the three words are used interchangeably. But you say of someone that he carries the day, holds strange beliefs, bears his cross valiantly, at the same time that you speak of him as carrying or holding or bearing a high opinion of himself. What you *take* you carry from where you are to some other place. What you *bring* you carry from another place to where you are. What you *fetch* you may go for and bring or carry back, or you may bring or carry from some place to where you are. *Take*, in other words, is to go with; *bring*, to come with; *fetch*, to get and bring. But *fetch* may be synonymous with *bring* as when someone brings or fetches to you something that he is close to and you are remote from. This distinction between *bring* and *take* is unfortunately being permitted by writers and educators to lapse. While much nice distinction in usage wears down, and must be expected to do so, this is one instance where the wear and tear is to be regretted, inasmuch as the exact use of the two words is very often essential for correct understanding, and there has been no substitute offered by those who would make them perfect synonyms. To *sustain* is to bear or hold or carry for a long or continuous period, though derivatively the word means hold. But what you bear or carry or hold for a long time you sustain, and, figuratively, what you endure without breaking under strain, you carry or bear up under or sustain unyieldingly. *Raise* implies bringing to an upright position, or, at least, to a position higher than an original one. If you pick up a stick from the ground or a wastebasket from the floor, you raise it; you raise a flagpole when you place it in the ground and fix it in vertical position; you raise your head from the pillow in order to take a drink. The word has numerous other meanings, literal and figurative. It differs from *lift* in that the latter implies some degree of difficulty as result of weight. The idea of temporariness may also be implied in both words—what you lift or raise you may be quite unable to carry or bear or hold for long.

He is a HOLY man, and he cannot therefore be diverted from his SACRED duties.

Holy pertains to innate and essential quality; *sacred*, to that which is rendered hallowed and inviolable as result of consecration or association with divinity. *Holy* is the stronger term, connoting, as it does, identification with the presence of spiritual perfection. *Sacred* is less than *holy*, and what is sacred may be made so by man as intermediary. It is used chiefly of things, as sacred ground, sacred vessel, sacred duty; *holy* of both persons and things. That which is *consecrate* (or *consecrated*) has been set aside and apart as sacred and glorified through act of man by sanction of God; that which is *hallowed* has taken unto itself a sacred and even holy quality as result of

some circumstance. A cemetery where war dead lie buried is hallowed ground; it is consecrated ground by virtue of its having been so set apart by appropriate religious ceremony. *Devoted* has in it the idea of vowed; it means solemnly dedicated to special and perhaps exclusive uses, set apart for the exercise of devotion and worship. But as a general adjective it means loyal to, in support of, given up to someone or something, and, colloquially, partial to. *Divine* derivatively means belonging to deity, and this meaning still holds in such expressions as divine worship, divine services. But the word has fallen into low colloquial, if not slang, usage. The sweet girl graduate is likely to call everything, from moving-picture stars to mince pie, divine, just too divine, too too divine. *Dedicated* has ceased to have any very special signification today though it once meant, like *devoted*, set apart for special (usually religious) uses. It may still mean to assign or turn over to sacred uses and for sacred purposes, and the ceremony of dedicating may be serious and religious. But it is more generic than specific now, and public halls, schools, parks, books, services, friends, and so on, are dedicated daily to something or other.

The poor boy could never remember whether site and sight are HOMOLOGS or HOMOGRAPHS.

Greek *homos* means same, and *log* (*logo*), word, ratio, account; *homolog* (*homologue*), as an English word, means that which corresponds to something else in position or proportion or type, or that which has structural affinity with it. The wing of a bird, for example, is homologous with the arm of a man. *Homotype* differs from *homolog* in that it pertains to such correspondence between parts in the same animal, as when you speak of a man's right arm being homotypical with his left. But the two words are used interchangeably in much expression. *Homograph* (Greek *grapho*, write) is the name given to two or more words that are alike in spelling but different in pronunciation and meaning, as *reading*, used with reference to the written word, and *Reading*, a city in Pennsylvania; *row*, line, and *row* fight; *mow*, grimace, *mow*, cut grass, *mow*, hayloft. *Homonym* (Greek *onyma*, name) is the name given to two or more words that are alike in spelling and pronunciation but different in meaning; as *air*, atmosphere, and *air*, attitude; *tip*, fee, and *tip*, tilt; *lay*, song, *lay*, position, *lay*, ply. *Homophone* (Greek *phone*, sound) is the name given to two or more words that are alike in pronunciation but usually different in spelling and meaning, as *bare* and *bear*, *see* and *sea*, *to* and *too* and *two*. *Homonym* is loosely used to cover all three of these differentiations; *homonym* and *homophone* are frequently defined as meaning the same. *Homography* is the term sometimes applied to a system of spelling in which a single and separate character is used to represent each sound—spelling that is strictly phonetic. *Analog* (*analogue*) (Greek *ana*, by, to, and *log*, proportion) in this company, is the name given to corresponding words between and among languages, as Swedish *bok* and English *book*, French *balle* and *chapelle*, and, respectively English *ball* and *chapel*; in general use it is, like its adjective *analogous*, indicative of looser and less specific comparison. An analogue is frequently used for the sake of bringing to bear something that is familiar upon something that is unfamiliar, merely

for the sake of elucidating comparison; you say, for example, that the steady drumbeat is like a pulse, or that the purring of a cat is like human conversation. *Anagram* (Greek *ana*, anew, and *gram*, write) is the name given to a word that is formed by transposing or reversing the letters of another, as, for example, *spot* and *pots* are anagrams of *tops*. *Homomorph* (Greek *morphe*, form) is the name given to characters or hieroglyphs or letters or marks or signs that closely resemble each other. But *homomorph* and *homophone* are sometimes used synonymously. *Palindrome* is made up of two Greek words put together deliberately to indicate a word or verse or sentence that reads the same backward or forward, as *Hannah*, *madam*, and Napoleon's now famous reply when someone inquired of him whether he thought he could have invaded England: "Able was I ere I saw Elba." Greek *palin* means again, and *dramein* (*drome*) run—to run back again. Though not much used, this is one of the most interesting of word coinages. *Back slang*, so-called, is a palindrome that has fallen from grace—a standard word that, spelled backwards, makes a slang or popular one, as for example, *dub* from *bud*, *dab* from *bad*, *snip* from *pins*, *klim* from *milk*.

In view of the fact that he was HOMOSEXUAL, her widely heralded SEX APPEAL was lost upon him, much to her chagrin.

Homosexual is Greek *homos*, same, and Latin *sexus* or *sexualis*, sex. The first two syllables are not Latin *homo*, meaning man; the first *o* of the latter is long, of the former, preferably short. A homosexual person is one whose sex interest is entirely concerned with a person of his or her own sex; it applies to both men and women. Since, however, the word *Lesbian* has come to be more and more applied to a homosexual woman, *homosexual* itself has been increasingly used as of men only. But this latter is incorrect. *Lesbian* is from *Lesbos*, the anciently famous Greek island where Sappho, probably the most notorious of homosexuals, lived. *Sex*, like *homosexual*, is both adjective and noun, as is also *sexual*; sex appeal is sexual appeal; sex problems are sexual problems. As here used *sex appeal* pertains to that charm and grace and attraction that draw or allure one of the opposite sex; it is used chiefly of the female sex but may apply to the male as well. Any sympathetic personal quality, accompanied by certain beauty of form and face and figure, that begets a kind of seductiveness or magnetism in a person, man or woman, may constitute sex appeal. *Sex* is ultimately Latin *secare*, to divide or cut apart, and it is rightly enough, therefore, the biological dividing or distinguishing line between male and female, not only with special reference to the sex organs themselves but to everything that goes collectively to mark the male off from the female. Thus, we speak of male characteristics and of female characteristics. The word is, however, applied with special signification to the female alone, usually preceded by *the*, as when you say that the sex is well represented in the electorate, meaning women or womankind. *Sexual*, like *sex*, denotes whatever is characteristic of sex; it pertains to the manifestation of sex in any form and is used only of animal and of certain plant life. *Sexual affinity* means the affinity or attraction of a member of one sex for a member of the other, or the relationship between two animals that invites to sexual intercourse. *Sexual selection* is an

evolutionary term that denotes the intensification of sex feeling as result of some special attraction, such as gay coloring, fine singing, graceful movement; it is a form of natural selection. *Ambisexual* denotes the possessing of sex feeling toward one of the opposite sex as well as toward one of the same sex. Ambisexual persons are sometimes called *sex universals*. *Sexuality* is the abstract noun form, but it may denote preoccupation with things sexual or possession of unusual sexual power and suggestion. *Bisexual* means having the characteristics of both sexes, the manifestation of both sexes in a single individual. A bisexual person is sometimes called a *hermaphrodite* (the son of Hermes and Aphrodite was given the name Hermaphroditus because, while bathing, he became united in one body with the water nymph Salmacis). It is customary for a hermaphrodite to wear man's clothing or woman's clothing in accordance with whichever sex characteristics are the more highly developed. *Gender* pertains to grammatical distinctions among words (nouns and pronouns in English; their modifiers also in certain other languages) as to their signification of male sex or female sex, absence of sex, both sexes or indiscernibility of sex; masculine gender denotes male sex (boy); feminine, female sex (girl); neuter, lack of sex (desk); common, either sex (worker) or both sexes (hermaphrodite). *Natural gender* means correspondence between gender and sex, as man, woman; dog, bitch; *grammatical gender* means the arbitrary gender classification of a word regardless of sex, as neuter *mädchen* (maiden) in German, masculine *château* in French (French has but two genders, all inanimate objects being either masculine or feminine; Latin and German have three; English, as here illustrated, four, though common gender is not recognized by all grammarians. The nouns *relative*, *friend*, *homosexual* are common gender). *Figurative gender* means the assignment of male or female sex to certain sexless things, such as *she* for ship. English has no noun grammatical gender, but its pronouns are inflected for gender grammatically, as *she*, *he*, *it*, *they*, *we*. Regular sex or natural gender is sometimes indicated in English by prefixing or suffixing or by internal word change (entire word change occasionally) as, *he-bear* and *she-bear*, *emperor* and *empress*, *rex* and *regina*, *horse* and *mare*. *Eunuch* denotes male person who has been castrated so that he may serve sexlessly as attendant in a harem, but it was formerly applied also to any chamberlain; it is composed of two Greek words—*eune*, bed, and *echein*, guard or hold; thus, guard or keeper of the king's (sultan's) bed chamber.

What had at first been HOPELESSNESS *and* DESPAIR, *suddenly became* DESPERATION.

Hopelessness is of wide range; it may mean simply without hope, discouragement, blankness of outlook and abandonment of all prospect, indifference and apathy. It is the "stepping stone" to *despair* which means utter and unqualified loss of hope—"hopeless hopelessness." *Desperation* is despair in motion, despair that leads to reckless and irresponsible measures and actions. *Despondency* may be the result of protracted hopelessness and despair; it is more or less chronic dejection of mind because of continued discouragement and mental depression. *Discouragement* itself is literally "out of heart" and is the Latin correlative of Anglo-Saxon *hopelessness*. Discouragement

is the result of so much disappointment and denial and rebuff that courage has been destroyed and hope has been worn down to mere negation. *Disconsolateness* denotes a state of gloom or sadness that cannot be relieved; the disconsolate person is inconsolable, one whose condition baffles or defies all attempts at comfort. *Hypochondria* now means brooding and troubled concern about the condition of one's own health, together with imaginary ailments of one organ or another. Once it pertained to depression and dejection in general; it is made up of two Greek words meaning under the breast-bone, the abdomen formerly being regarded as the seat of many ills, especially such as caused low-spiritedness.

The HOUSE has been in business more than a century, and it is now a CONCERN of world-wide importance.

House, in this company, is loosely used to denote any sort of business establishment; it may pertain to a business owned and conducted by an individual, or to a firm or company or corporation of highly complex organization. *Concern*, while it may be used synonymously with *house*, suggests the idea of departmentalization, and management that "sifts and distinguishes and perceives" in various ways through many channels of operation. *Firm* is likewise frequently used as the equivalent of either *house* or *concern*, but, strictly speaking, should not be; it is Latin *firmus* meaning strong, solid, stout, and in reference to business it implies the association of two or more persons for the purpose of conducting a legal, financial, or industrial enterprise; in early days the term was used to convey the idea of substantiality or solidity as result of the worthiness of its organizers and managers, and the style and name and title under which it was conducted. And it also formerly pertained to a partnership exclusively, especially to a law partnership, but it is used today to designate any firmly established and reputably managed house or concern. There are purists, however, who still insist that it belongs only to the law. *Partnership* denotes in general a group of persons (from two to many) having joint interests or ownership, or both, in an enterprise; legally a partnership is a contractual association of two or more persons who, as result of combining their money, effects, skill, industry, and time in lawful business or industrial undertakings, are privileged to share in profits and are obligated to assume losses in previously agreed proportions. Partners having equal privileges and obligations are sometimes designated as *copartners*. *Corporation* signifies any group of persons (sometimes a family) set apart by the law as privileged to function as a unity or an individual, with rights or liabilities, or both, separate and distinct from those of any individual member, and with powers of succession or perpetuation without changing the identity of the body as a whole; it is, in other words, the creation of an individuality for the members of a house or concern or firm or partnership, enabling it to negotiate and transact business as if they were one person. To form a corporation, those concerned must be incorporated under the laws of a state (not necessarily the state in which the major part of their business is done), either under the surnames of a member, certain members, or all members, or under a trade name or title, thus gaining the right to use the abbreviation *Inc.* after the corporate name as a protection as well as a notice

that incorporation has been legally sanctioned. *Company*, in this connection, is any association of persons who unite for carrying on a business, or it may pertain to those members of a corporation or partnership whose names do not appear in the firm name and who are thus sometimes wrongly referred to as *silent partners*. A silent partner is really one who takes no active interest in management, but who has money invested in the enterprise. *Company* is a loose generic term, and is used of any business organization, incorporated or unincorporated, applying chiefly to mercantile houses or undertakings, from the smallest to the largest. Such business title as *A. S. Green and Company* may cover one or more persons as silent partners. The same coverage is made by *Son, Sons, Brothers, Associates, Foundation* is principally an institutional term in this connection; it denotes capitalization or the establishment of a fund or the setting aside of capital, and emphasizes financial responsibility and solidity. But the *Demolition Engineering Company* that changed its business name to the *Demolition Foundation Company* did not make a particularly happy "transfer of title." *Combine* is not a good word in this company, but it is frequently (perhaps increasingly) used to denote an association of persons or groups banded together for commercial or industrial operations; it not infrequently signifies obstructive tactics, and is thus very often synonymous with monopoly or trust or ring. Most of the foregoing terms are used interchangeably, but in general you speak of a business house or concern or partnership or company, of a law firm or partnership, of a railway or shipping company, of a banking or financial corporation, of a theatrical production company, of a trade combine, stock company, holding corporation, jewelry house, drygoods concern.

His HUMOR is always enjoyable but his WIT may occasionally sting.

Humor is comicality or facetiousness or ludicrousness, as well as the faculty or turn of mind to discern and express one or all of them; it is based upon the incongruous analogies or relationships among men and things, and is able to reveal their amusing and entertaining phases whimsically and fancifully and at the same time sympathetically and thoughtfully, and perhaps even with some degree of pathos. *Humor*, thus, depends upon both the intellectual and the emotional make-up of the person who discerns and expresses it as well as of him who objectively enjoys it. *Wit* is sharper, quicker, more ingenious, more intellectual than *humor*; it perceives the incongruous and the unusual with an immediacy that results in surprise or unexpectedness of comical comment and application. It is more superficial and ephemeral than *humor*, less sympathetic and kindly. *Humor* flows; *wit* sparkles. *Humor* impresses by subject matter; *wit*, by its handling of subject matter. The former may be expressed through pantomime as well as through phraseology; the latter depends exclusively upon words, their strikingly elusive use being part and parcel of the wit itself. It is well to remember, then, that basically *humor* pertains to the temperament or mood of a person, that *wit* pertains to knowledge and wisdom. It is by extension of meaning that the two words have come to be used in the connections here discussed, *humor* representing the sustained and underlying elements in the ridiculous incongruities of life and living, *wit* their surface vulnerability

to spontaneous, surprising, and happy content. *Humor* itself was simple enough at first. It merely meant liquid. Then it proceeded to take in fluid or moisture—Latin *umor*. It was once an art term, then a medical term, then a psychological term. Even in the eighteenth century Johnson's nine or ten differentiated meanings of the word did not cover quite all of its uses at the time his dictionary was published. As an indication of temperament, based upon the four fluids of the human organism—sanguine (blood), choleric (yellow bile), phlegmatic (sluggish mucus), melancholic (black bile)—it came into its richest heritage but this has now also passed for the most part. *Humor* is still, however, a two-way word—a three-or-four way word really. *Wit* is Anglo-Saxon *witan*, understanding, intelligence, wisdom. But these are more or less fossil meanings, the word now denoting alertness or quickness of mind, neat turn of speech, felicitous expression. *Wits*, however, retains more of the original meaning, so that when you say of someone that he is out of his wits you mean out of his wisdom or understanding. In the expression *to wit*, namely or that is to say, *wit* is the old verb *wot* (*wist*, *witting*) which comes nevertheless from the same *witan*—Dutch *weten*, German *wissen*, Latin *videre*, Greek *eidon*, Russian *vidyet*, Sanskrit *veda*; it is thus a constant word in form as in meaning, the idea of seeing and knowing and being wise constituting the basic meaning of each and all. Derivatively *satire* denotes a dish filled with various vegetables; it was applied to any writing that was chiefly a medley of comment upon individuals or their work, or upon the vices and follies of a time. Later it came to mean what it means today, namely, a trenchant exposing or unveiling of folly and incompetence, and abuse either individual or collective, in such manner as to evoke ridicule and censure. *Irony* may be stronger or weaker than satire; it is usually the former, and is ultimately Greek *eiron*, dissembler with words, pretended ignorance. It consists of saying the opposite of what is meant, of simulating another's point of view for the sake of holding it up to scorn, of using words that have a certain connotation for the initiated and a certain different meaning for others. Satire has been likened to holding the mirror up to nature to enable it to contemplate its absurdities; irony to firing through the glass. But irony may very often be the gentler of the two. Wit and humor are the vehicles of satire and irony, as they very often are of *sarcasm* (derivatively "flesh tearing"). And sarcasm may be devoid of wit and humor, evincing nothing more than petulance, bitterness, and general ill-nature; it contains reproach and perhaps acrimony, and is always offending because cutting. Irony suggests dissimulation; it is contrary in intent to what is apparently expressed, as A nice one you are. Sarcasm may include irony, but the latter may be either bitter or gentle, while the former is always taunting and "two edged." *Derision* is flouting or jeering; it resides somewhere between sarcasm and irony with a leaning toward the former. *Mockery* is dramatized derision; that is, mimicry or imitation made insulting and very often contemptible. *Banter* is "half and half;" that is, it is half teasing and half pleasing, hinting at something that might easily be enlarged upon to disadvantage yet touching upon it only playfully. *Raillery* is French *railler*, to scoff, and *scoff* is not a contraction of *scare* and *off* (as it was once explained), yet raillery or scoffing might very well "scare its object off."

Raillery approaches the sarcastic but never attains it, and is always stronger than *banter*; it may be sarcasm made playful and insinuating, rather than reproachfully acrimonious or resentful. *Drollery* suggests chiefly that which is odd or queer or out of normal order or proportion; it provokes wit and humor by virtue of its "difference" and singularity. *Facetiousness* implies light mischief, sportiveness, jocularly, general gaiety of expression and sometimes of action. *Ridicule* is, as a term, more serious and oftentimes of more significant consequences; it means to laugh at openly, and is often defined as banter made contemptuous because frequently based in deep-seated underlying malice. *Badinage* pertains to that which is more playful and trifling than banter; it is subtle and elusive banter. Ultimately it is Latin *bado* meaning gape, and the French form is *badin*, to joke or fool, by either voice or action. *Persiflage* denotes a high and elevated and flippant vein of teasing or "ragging"—something more than banter perhaps, something less than raillery. Derivatively it is "whistling through."

They have lived as HUSBAND and WIFE for more than fifty years.

Husband is Anglo-Saxon *husbonda* (*hus*, house, and *bonda*, dweller). The second syllable is not, as has been insisted, *band* meaning tie or obligation. *Husband* was originally a freeholder or master of and in his house, whether married or unmarried. The word has now changed in use to denote the antonym or masculine of *wife*. The verb *to husband* and the abstract form *husbandry* (now disappearing) contain much of the original meaning of managing a household or taking care of a domestic establishment, without any connotation of marriage whatever. *Woman* is Anglo-Saxon *wifmann* (*wif*, wife or woman, and *mann*, human being). Originally the woman was the *wif* or *web* man who stayed at home to spin, as distinguished from the *weap* man who went abroad to use weapons for war or for food. In Middle English the word was *wifmon*, *wimman*, *wumman*, *wommen*, and, later, *woman*. It was used in Shakspeare's time as a verb, but is not so used today except facetiously. In view of the fact that the second syllable is *man*, irregular pluralization follows—*women*. But the "folk" are having trouble with this (especially the young folk), as they anciently had with the first syllable *wif*, and they may some of these days simplify it. There is nothing whatever in the theory that *woman* is *woe* (*wo*) added to *man*! *Wife* (formerly *wif*) as used today customarily has the meaning of wedded woman, except in Scotch dialect and in such compounds as *fishwife*, *midwife*, *housewife*. Chaucer's *The Wife of Bath's Tale* is really *The Woman of Bath's Tale*. Incidentally, *hussif*, *hussy*, *hussey*, *huzzy*, *huzzey* are all quick-pronunciation corruptions of Anglo-Saxon *huswif* which in much usage meant housewife, feminine of *husband*. Only about two centuries ago did these corrupt forms take on unfavorable connotations, such as jade, slut, worthless girl. *Man* is Anglo-Saxon *mann*, *man*, *monn*, *mon*; it is a constant term having in it as basic meaning the idea of human being as a distinguishing element from (lower) *animal* which basically implies life or breathing. *Man* is also a generic word signifying any human being, and is thus often used to include woman also. Anthropology separates the term into two very broad classes—*homo sapiens* which pertains to man as an organic species, and *homo primigenius*,

primary or original (apeman) stock. The use of *gentle* before *man*, as before *woman*, carries the idea of well born, well bred, of good family (*gentle* is Latin *gens*; *gentes* indicated great or noble Roman family). But both *man* and *gentleman* are used of a servant, especially in the sense of valet, and *gentlewoman* may denote a woman who attends a lady of rank. *Lady* is a slurred or contracted pronunciation of Anglo-Saxon *hlæfdige* (*hlaf*, bread or loaf, and *dige* or *daege*, perhaps dough, perhaps maid). It is the feminine of *lord* which is likewise Anglo-Saxon *hlaford* or *hlafeward*, the second syllable meaning keeper or protector. The two words respectively meant kneader of dough and keeper of bread. Needless to say these appear almost naïve today, yet something of the basic meaning still attaches. In this country *lady* pertains to a refined and well-bred woman; in England it is a title of rank as well. *Lord* is similarly a title of rank in England, and it is sometimes used in various parts of the world for a man who masters or controls large properties or undertakings.

They defaced the ICONS, pulled down the IDOLS, and burned the false prophets in EFFIGY.

Icon (*ikon*, *eikon*) is strictly a flat or almost flat likeness or representation—a picture or mosaic or low-relief sculpture—of a saint or god or the Christ or the Virgin Mary, customarily displayed in orthodox churches. It is sometimes loosely and incorrectly used to mean a small statue (a statuette) of some sacred person, and sometimes as synonymous with *idol*. In certain technical works, especially on art and science, conventional and symbolic illustrations are sometimes called icons. *Idol* literally denotes image in the sense of form and shape and bulk, especially one that is made an object of reverence and worship in a church, and thus, by extension, any person or object of ardent devotion. In connection with religion the word is now used unfavorably for the most part, in the sense of false or heathen god and (figuratively) of worldliness and materialism. *Effigy* derivatively means form; literally it denotes a sculptured or engraved or pictured representation, of a person as a rule, on a tombstone or monument or tablet or coin. But in most usage today (as in the introductory sentence) this word has come to signify a crude picture or figure or caricature of someone who has become subject of ridicule and odium; it is usually displayed for the purpose of evoking taunts and gibes, and then burned or, if a figure, perhaps hanged; thus, the expression to burn or hang in effigy. *Simulacrum* is sometimes used with this latter meaning of *effigy*; it suggests shadowy or deceptive likeness or substitute, mere pretense or sham or counterfeit or semblance. It does not, as a rule, suggest the ridiculous or the caricatured, but, rather, the ironic and the impotent and the merely imitative. The figures at the wax works are *simulacra*; you say of an alleged political leader that he is merely a *simulacrum*. If the hollowness and inefficacy and hypocrisy of this leader become generally apparent, he may be hanged in effigy, and the coins bearing his effigy may be melted down and re-engraved. *Crucifix* denotes a cross bearing the image of Christ crucified; it pertains also, more or less loosely, to the cross alone as a Christian symbol. *Statue* means the likeness or representation of a living being fashioned out of stone (marble) or bronze or clay or wax or plaster

or plastic, or other solid; it usually implies life size, or larger or smaller, depending somewhat upon ultimate placement. If it is less than half life size the diminutive *statuette* is correctly applied to it. The essential quality of a statue or a statuette is its representation of proportion in the original, regardless of its size. *Bust* or *head*, in this company, means a piece of statuary bodying forth only the head and shoulders and perhaps breast of the subject, intended to be placed upon a pedestal. *Image* is the "mother word," denoting in its literal use any imitation or likeness or representation of any person or thing, whether it be painting, sculpture, line drawing, or sketch. As a rule, however, the word suggests a likeness made or fashioned from a solid. In its earliest usage it implied a religious subject, such as saint or god, and consequently presupposed veneration and worship. When, however, emphasis came to be placed upon the image itself rather than upon what or whom it stood for, the word *image* took on unfavorable connotations and was frequently emphasized by the adjective *false*. Any icon and idol may be made a false image.

His IDIOSYNCRASIES make him unpredictable; his ugly MOODS, undesirable.

Idiosyncrasy is made up of three Greek words—*idios*, own or personal, *sun*, together with, *krasis*, mixture; thus, one's own personal and particular mixture or make-up. As used in English the word means distinctive personal quality or peculiarity or characteristic, or special trait or mental susceptibility or aversion. It may suggest striking and admirable individuality, or, on the other hand, erratic and difficult trait or quirk in behavior. You speak of a certain painter's idiosyncrasies in art, of Tanta's idiosyncrasies in dress—fur coat, gloves, and galoshes, for instance, on the hottest summer days. *Mood* pertains to a frame of mind or to a quality of emotion, or both; it is used both favorably and unfavorably, both personally and impersonally. Sometimes it implies moroseness or depression, anger or sullenness; sometimes gaiety or sprightliness or changeableness. And it may apply to things and conditions, as when you speak of the mood of a certain scene or of a painting or of a piece of music, meaning the atmosphere that is created, the feeling that is radiated. *Mood* may denote something more coercive and forceful and permeating than either *humor* or *temper* in this connection, the one denoting more of whim and caprice, the other more of intensity of feeling—anger, passion, fieriness, bitterness. *Humor* is more likely to suggest the momentary; *temper*, the temporary; the former is the more objective; the latter, the more subjective. But *temper* may be used to denote any condition of disposition; thus, it may pertain to composure, equanimity, morale, and the like. Applied to substances, such as steel, for example, *temper* carries a related connotation, suggesting, in other words, the constitution or make-up of anything, as in speaking of the hardness or toughness or admixture or brittleness or consistency, as of lime, mortar, steel, gold, and the like. *Vein*, in this company, denotes trait or tendency or state that runs through and colors or influences to a degree; you say that there is a vein of irony in a novel or a vein of pessimism in someone's outlook. In such usage the word suggests subordination to major characteristics,

and frequently a quality not readily discernible to all. *Eccentricity* is sometimes interchangeable with *idiosyncrasy* used in the sense of queerness or singularity or oddity. In the main, however, it emphasizes the idea of deviation from normal and ordinary rather than that of individuality and distinctiveness. The latter is, therefore, the more deep-seated. He is eccentric who departs "from the center or a fixed course"; he is idiosyncratic who goes out of his way in the assertion of habit or bent or, perhaps, aberration.

He is neither an IDIOT nor an IMBECILE but he is certainly a MONOTONE and, perhaps, a MORON.

Idiot has departed from its derivation; it is Greek *idiotes*, a private person, a layman, thus, one who lives to himself and is ignorant and peculiar as result. Today the word means one who is mentally and emotionally incompetent, one unable to take care of himself decently, and incapable of protecting himself in the customary rounds of activity. The idiot has to be cared for all the time. *Imbecile* is Latin *imbecillus* meaning weak or feeble; the word remains true to its derivation. The imbecile may safely be left to himself for some if not much of the time; he may for the most part be trusted to look after himself, and though he is weak or feeble minded, he may be given a modicum of education. But both the idiot and the imbecile are disqualified for human "circulation" because of mental and emotional incompetence, and are charges upon the body politic. *Cretin* derivatively means human being as distinguished from lower forms; the term was formerly applied locally in the Alpine valleys to those who developed morbidity approaching idiocy as result of *cretinism*—gland deficiency and deformity. It is today being increasingly applied in a loose way to any person pronouncedly subnormal. *Monotone*, in this company, is one who has so little variety and resilience in his make-up or in his manifestations of them that he wins the reputation, whether deserved or not, of being a *dullard*, which is *dull* plus the suffix *ard* meaning possessing something undesirable or discreditable. *Dolt* is sometimes popularly set down as a mispronunciation of *dulled*, and indirectly it may well be. It is Anglo-Saxon *doll* and *dold*, stupid, and is synonymous with *dullard*. *Moron* means a person of arrested development; he may be taken just so far in education, and may perhaps learn a simple trade and earn his living by it. But he really never learns thoroughly, has to be told over and over again, and cannot be depended upon to turn out first-class work. *Dotard* is one who is in his dotage, that is, one who has become feeble-minded and senile, and may thus be given to untrustworthy excesses in bestowing his affection and fondness. *Natural* is a two-way word: Since 1533, according to Oxford, it has been used to refer to one born without normal mentality, one deficient in reason and understanding, one therefore who is too close to nature—too much of the earth earthy—to be intelligent. But since about 1900 this same word has taken on the meaning a person who is supremely fitted by nature to do some particular work, and thus to become outstanding and successful in it. The "village idiot" is sometimes referred to as a natural; the great Italian actor, Salvini, was a natural for the part of Hamlet. *Dunce* is taken from the middle name of Joannes Duns Scotus, a fourteenth-century schoolman

whose followers, called Dunsmen, raged in every pulpit against the classicists and the revival of learning, and thus brought upon themselves the shorter name *dunces*, blockheads and dullards.

The ILLIMITABLE space of the heavens and the INNUMERABLE planets that revolve therein are yet but an infinitesimal fraction of what is known as the universe.

Illimitable means incapable of being limited, and is used of space and area and boundary. *Innumerable* means numberless, indefinitely numerous, and is said of things and units that are too numerous to be counted. *Immeasurable* means incapable of being measured, and is said of bulk and quantity and anything else that may be measured. *Boundless*, *limitless*, *unlimited* are synonyms of *illimitable*; *countless* and *numberless*, of *innumerable*; *measureless*, of *immeasurable*. Latin *eternal* denotes continuous duration without conceivable beginning or termination; it derivatively pertains to time and age. *Endless* derivatively pertains to space, boundary, length, duration; it is now used of anything that is without limit of number or quantity or time. *Everlasting* pertains primarily to the future, and connotes duration, but it is used colloquially for most if not all of the other words here treated. *Infinite* is the generic term covering space, time, number, quantity, length, breadth, height, depth, and anything else whatever that is inherently beginningless and endless and eternally inexhaustible. There are few words in the language that are more loosely and extravagantly used than these. Such ideas as infinite capacity, everlasting friendship, endless effort, innumerable relatives, immeasurable love, illimitable consequences, though often expressed, are really inconceivable. In all such modification these words are used merely as intensifiers, as a rule, to denote marked or extreme or extraordinary. This results in part from the human tendency to overemphasize, but also to a degree doubtless from the grim fact that they one and all have larger meanings than is possible for man's limited conception to grasp. Both *infinite* and *eternal* are frequently used in a figurative religious sense, and are thus capitalized. But all of the other terms may on occasion (especially by the poets) be given the same distinction.

Though the natives were for the most part ILLITERATE, many of them were very far indeed from being IGNORANT.

The two words might be transposed, but the sentence would have a different meaning. For *illiterate* means "without letters"; that is, without abc's, without enlightenment, without learning through books and traditional education. *Ignorant* means generally uninformed and unlearned, lacking in even the basic and instinctive knowledge that belongs to normal birth-right. *Illiterate* implies not being able to read and write, especially in its official and technical uses; *ignorant* implies not being aware of even the fundamentals of what is sometimes called "common knowledge." The illiterate person may be wise in the ways of the world; the ignorant person may be able to read and write. A very literate person may be ignorant in many ways and of many things, while a very ignorant person may be gifted in some field. *Unlettered* may mean illiterate, but it rarely does so; it is used

chiefly with special figurative senses, and does not pertain to reading and writing as a rule. You say that someone is unlettered in Russian art or in Far Eastern culture, by which you mean unacquainted with, unschooled in. He is *untutored* who is simple or naïve or ingenuous in regard to the ways of the world, or untaught and unschooled; he is *unlearned* or *uneducated* who has never had the benefit of organized study in any line, who has "never taken a course." Pocahontas was illiterate but far from ignorant. Robin Hood was unlettered and uneducated but he was far from untutored in the ways of the world in which he lived. *Ignorant* is the generic term in relation to the others here treated, but like the others, with the possible exception of *illiterate*, it may carry little if any unfavorable connotation, since circumstances rather than the individual himself may be responsible. Ignorance of the law may be no excuse but it is by no means always culpable. *Illiterate* has come to be reproachful in connotation for the reason that the privileges of citizenship are involved—education is provided at public expense—and literacy tests are made the basis of qualification. But it is no disgrace to be unlearned or unlettered or untutored in this or that or the other, inasmuch as the field of knowledge or learning is so comprehensive and complicated that no one can be expected to "know it all."

Her ILLNESS had gradually become more and more serious, and it was now aggravated by periodic SICKNESS, or NAUSEA.

Illness, like *disease*, formerly meant nothing more serious than discomfortableness, and *ill* in whatever form conveyed the idea of evil influences, as in *It's an ill wind that blows no one good*. For a time *ill* and *sick* were used synonymously, as they too often are today in this country. But *sick* gradually took on the unpleasant connotation of vomiting (*nausea*), and was more and more confined to this special meaning except in such general compounds as *sick leave*, *sick pay*, *sick list*. *Ill* and *illness* have, on the other hand, expanded in meaning to denote pain and any serious physical condition, and *ill* goes further to signify anything that is disadvantageous. Its etymology is in doubt. Icelandic *illr* and Gothic *ubils* are set down by the lexicographers as probable ancestors. It was once thought to be a slurred pronunciation of *evil*. *Illness* now quite correctly pertains to impaired health of long or short standing, serious or otherwise, and is thus general in application. *Sickness* is special in signification, particularly in England, but in the United States it is very frequently used synonymously with *illness*. *Nausea* is the Greek equivalent of sickness (Greek *naus* means ship; thus, seasickness or vomiting). *Disease* is stronger than its etymology indicates—"separated from ease." It is the general term covering any departure from health, and usually indicates a definite form among many. *Malady* pertains to chronic or deep-seated disease, or any protracted mental or physical disorder; it is grown-together Latin *male habitus*, ill held or ill kept. *Ailment* contains the idea of troublesome; it is an illness or a malady that is slight and general rather than acute. *Indisposition* is the Latin correlative of Anglo-Saxon *ailment* and is almost its exact synonym. *Infirmity* connotes frailty, feebleness, lingering disability. *Complaint* is a more or less subjective name given to any sort of pain and ache not of a serious nature.

You say prolonged illness, sudden sickness, deadly or relentless disease, disturbing malady, irksome ailment, trivial indisposition, stubborn infirmity, annoying complaints.

It is extraordinary that a genius capable of making IMAGINATION serve him so materially, can at the same time be endowed with such exquisite and delightful FANCY.

Imagination means the act or the power, or both, of imagining or of making images; it may be repeated or reproductive, that is, it may be the power to rebuild in the mind with variations things and persons and events once seen and known; it may be original or creative or inventive, that is, it may devise from the "whole cloth" images that never have existed and never could exist. The one presupposes memory and experience; the other, mental and emotional constructiveness and originality. *Fancy* (really *fantasy* or *phantasy*) was once applied to reproductive imagination, but it pertains now to any and all imagination of a light and whimsical and elusive quality, and is sometimes defined as superficial complementary imagination. The two terms are thus in some ways opposed, especially in their application to art and music and poetry. In these realms imagination brought to bear upon reality may beget an illusion of the spiritual, whereas fancy may airily endow with unbelievable but intriguing novelty. Though both imagination and fancy are dependent upon and derived from the materialistic as it is known, imagination may give it intelligence and focus that results in scientific achievement; fancy furnishes mere variation and ornament for the time being. The one sees the airplane in the bird; the other, the griffin or the centaur in the quadruped; the one sees in the frosted windowpane the possibility of translucent glass; the other, patterned frozen lace. The two words were once synonymous, and in much usage today they are interchangeable though not by any means always equivalents. For imagination betokens power of mind, tinged with creative or retrospective emotion; fancy betokens caprice tinged with otherworldliness and perhaps arbitrariness. *Fantasy* and *phantasy* are in very large measure regarded today as the same word (the former spelling is the preferred one). *Fantasy* may be said to represent the more extreme and extravagant connotations of *fancy*, especially in its application to painting. Dali's paintings, for example, transcend the realm of fancy and belong in that of pure fantasy. *Phantasy*, according to the purists, means simply the power to devise mental images, and both words are used as equivalents of daydream or mental picturing or "emotional vision." *Phantasm* is a mental image of any real thing, a materialization very often of a dead or an absent person.

Everyone was IMBUE with the spirit of Christmas, and the entire community was PERMEATED with Peace-on-Earth-Good-Will-to-Men.

Imbue is cognate with *imbibe*; derivatively it means to drink in, and it still means to wet or moisten or saturate with or to dye deeply and strongly. It implies completeness and fullness of whatever is indicated as its subject or object, with whatever it indicates as agent; thus, you imbue a child with kindness or a child is imbued by you with kindness; the season imbued every-

one with the spirit of Christmas or everyone was imbued with the spirit of Christmas. You may say that a piece of cloth is imbued with a certain color, but the word is more widely used today in figurative than in literal reference, and has come to be what grammarians call an abstract verb. *Permeate* is also both literal and figurative in application; it means to pass through, as, for example, water permeates cheesecloth or sand or hay. From this meaning the word expands to signify spread or diffuse or penetrate. Though less intensive or emphatic than *imbue*, it nevertheless denotes completely passing through, as sweat permeates (passes through) pores, or dampness permeates interstices and crannies in an old wall. *Pervade* means literally to go or walk through; it is used interchangeably with *permeate*, though it is perhaps more far reaching and broader in application. You say that an evil atmosphere pervades an institution, that the principle of freedom pervades the Bill of Rights, that a subtle and delicate odor pervades a room. It is applied, as a rule, to somewhat less material things than is *permeate*. *Infuse* means to pour into, and thus, figuratively, to inculcate or instill or inspire. It is used more frequently in these latter figurative senses than in its derivative literal sense. Unlike *imbue*, *permeate*, *pervade*, this verb may take as its direct object the ingredient or the quality that is introduced; that is, you say that you infused optimism into the downcast or that you infused new life into an invalid. You may also say that you infused with optimism, that you infused with new life. But you do not say that you imbued or permeated or pervaded an ingredient or a quality into anything or anybody (see above). *Suffuse* is derivatively to pour under, and thus by extension in present-day use, to well up from under or to shine through from within or to spread around as from inherent elements. You say that the steam from the boiling water has suffused the mirror, that the sunset has suffused the skies with a golden glow, that the maiden's cheeks were suffused with telltale color.

In addition to salary there are certain IMMUNITIES and PERQUISITES that accrue to the position.

Immunity pertains to freedom from things and conditions usually as an abstract consideration. It once had to do almost exclusively with freedom from public service or duty, or from responsibility, and this meaning still holds when you speak, for example, of the immunity of the clergy from jury duty. It differs from *exemption* principally in that the latter is the more concrete and specific, pertaining as a rule to the dispensation itself whereas *immunity* pertains chiefly to the resultant state. You speak of exemption from military service, of immunity from any sort of adverse or critical opinion touching upon such exemption. *Immunity* is widely used at present in connection with medical practice in the sense of being able to resist infection as result (1) of serum injection (vaccination) or (2) of the development of fighting antimicroorganisms within the immune body. *Perquisite* falls just short of meaning gratuity or tip; it is, indeed, sometimes loosely used as synonymous with one or the other. But the word more properly denotes that which is customarily added to that which is customarily assigned or related. This may imply money or its equivalent. A city commissioner of

police, for example, receives a salary as commissioner; his position carries with it certain perquisites (complements), such as a limousine, a chauffeur, a special office. (Do not confuse *prerequisite* with *perquisite*. The former means previous necessity or requirement, or antecedent condition to a proposed end. You say that the perquisites of your job have amounted to enough to enable you to hire a tutor to enable you to meet the prerequisites for college entrance examinations.)

After the bishop had IMPARTED final instructions, he CONFERRED the degrees and BESTOWED his blessings.

What is *imparted* is given from one's fund or share or abundance without loss to the giver and with gain to the recipient; the professor imparts his knowledge to his students. What is *conferred* is given more or less formally and ceremoniously and authoritatively as a deserved token of honor or achievement; awards and titles are conferred. What is *bestowed* is settled or deposited or "stowed" as just desert or gift; alms and benediction and charity of any sort are bestowed. What is *granted* is given formally and authoritatively to a petitioner or a group in some way at a disadvantage or in an inferior position; an owner of land grants right of way through his property to a neighbor, and papers are drawn. You grant a favor, bestow a contribution to the poor, confer the premium upon the winner at the county fair, impart a bit of information to a friend. *Give* is the generic or covering term; it has a broad variety of meanings, from that of merely transferring something to another to that of asking someone to confess (a slang use). *Present* is the Latin equivalent of Anglo-Saxon *give* (*giefan*); it is the more conventional term but is nevertheless the synonym and nearsynonym of almost as great a variety of words as is *give*, and in much expression the two words are correctly interchangeable. The use of *give*, however, for *present* in introducing a speaker to an audience, is not yet sanctioned as preferred form. *Cede* derivatively means yield or retreat; it implies giving up of rights, such as territorial, and is used chiefly in legal surrenders and transfers.

Strict IMPARTIALITY is sometimes well nigh impossible in the exercise of JUSTICE.

Impartiality means strict absence or omission of favor as between or among parties; it is the Latin equivalent of Anglo-Saxon *fairness*, but *fairness* emphasizes somewhat more strongly the idea of equitable status or position. *Justice* applies to studied nondiscrimination in allotting to a person strictly what is his desert, detached from all extraneous considerations. *Equity* means equality of justice, and it is a close synonym of *fairness* and *impartiality*. But *equity* is a more or less technical term; *justice*, *impartiality*, *fairness*, more or less general ones. Where justice can find no law to guide in its decisions, it must resort to equity that issues from sound reasoning and honest judgment. Equity may thus become the basis of law and the administration of justice. *Lawfulness* means compliance with and conformity to the spirit as well as the letter of laws legislatively enacted or empirically adopted, or both. *Legality* pertains merely to the letter of the law, to the law as literally enacted and practiced; it is thus a "smaller" word than *lawful*.

ness which is sometimes interpreted as nothing more than legality, but more often and more correctly as moral righteousness and supreme justice. *Disinterestedness*, in this connection, means absolute lack of prejudice or warped judgment as far as personal considerations are concerned; a leaning backward in the cause of justice. This is not, therefore, the same thing as *indifference* which is negation or absence of feeling or interest. *Legitimacy* was until comparatively recently used exclusively to indicate offspring born of wedlock, but it is now expanded to cover whatever is approved by law, legislation, and accepted customs and standards. *Justness* is the abstract noun formation of the adjective *just* and means simply the quality or condition of being just, without reference to the technicalities of courts of law or legal standards or formal verdicts.

They invariably tried to provoke him to IMPROMPTU rather than EXTEMPORANEOUS speech, because he was always at his best with the Mother Tongue when taken unawares.

The order here could not be otherwise. *Impromptu* means "in readiness"—springing offhand and spontaneously as on the impulse or spur of the moment. *Extemporaneous* implies some little or slight preparation; an extemporaneous speech is not read or recited from memory, but the main outline of thought has been fixed in mind and the language "is given as it comes." *Extempore* and *extemporary* are synonyms of the latter, and both are loosely (incorrectly) used interchangeably with *impromptu*. All these terms pertain not only to speechmaking but to other things as well, as impromptu rhyme, extemporaneous accommodation, extempore song. That is *improvised* which is not foreseen or provided; it means the doing of something casually or offhand, as allowing the fingers to wander more or less idly over the keyboard of a piano and thus working out a harmony, or whittling carelessly at a stick until a definite instrument or utensil may be seen taking form as if by chance. That is *unpremeditated* upon which no thought has previously been expended, impulse or passion being the stimulus as a rule; it is a more serious word than any of the others and is frequently heard in courts of law in connection with criminal cases.

Though INAPPRECIABLE, the flaw in the stone is nevertheless not so MINUTE that it cannot be seen by the naked eye.

That is *inappreciable* which is too small to be easily perceived, too insignificant to be of consequence; it applies to size or quantity or amount or number, and suggests comparison as a rule. That is *minute* which is small or trifling or limited in these respects but the word applies particularly to a single unit or instance. In addition, *minute* may apply to sifting or screening or assorting with respect to small things or details; it thus means close, analytic, precise, "microscopically itemized." A minute report may be very small in typography and format but it may also be a report that covers every possible detail on its subject, from which nothing whatever is omitted; and it may, of course, be both. *Fine*, in this company, means perfected, worked out to a high degree, not general or coarse or unwieldy; fine sand, for example, is sand that consists of minute particles or grains, all of approximately the same size. *Comminuted* is

minute plus *com*, with or together; it means reducing mass or bulk to pulverization or to small fragments. Coffee beans are comminuted by grinders, but property that is divided into small units or plots may also be said to be comminuted. There are thus widely varying degrees of comminution, and you may correctly speak of something as being finely or minutely comminuted, without fear of being charged with repetition. That is *diminutive* which is below normal size, emphatically small, anywhere from below average to tiny, but which at the same time retains marks of identification; that is *trifling* which is merely unimportant but which may not be entirely negligible; that is *trivial* which is insignificant, perhaps even contemptuous, yet is given exaggerated attention. You speak of trivial incidents, of trifling conduct, of diminutive stature. The story of *trivial* has often been told—Latin *tri*, three, and *via*, road—the place where roads meet or cross being the place where gossips gather to talk about anything but important matters. The noun *trivia* (plural of *trivium*) means trifles, or odds and ends, humdrum, as of talk or things. In medieval schools, however, *trivium* was the name given the first three liberal arts—grammar, rhetoric, logic—the three basic roads or ways to learning, in contradistinction to *quadrivium* or four ways—geometry, astronomy, arithmetic, music. The *trivium* (*trivia*) and the *quadrivium* (*quadrivia*) constituted the seven liberal arts. *Miniature* means in a small way or in small design or on a small scale; a miniature design may be one reduced from a larger one. As special or technical noun *miniature* denotes any small picture, especially a small portrait; it is Latin *minium* meaning the red lead which was used in painting illuminated letters and small figures. Both *diminutive* and *miniature* imply completeness, but the former suggests greater departure from normal. *Wee* is a popular dialectic form equivalent to *diminutive* in homely parlance, and *tiny* is a more emphatic form than either. It was once *tyny*, and is now very often *teeny* in the nursery. Derivatively it is Anglo-Saxon *teona*, fretful, and until comparatively recently as word histories go, it meant annoying and trying in relation to little things. *Tiny* is sometimes used superfluously before *little* (or after it) to indicate extreme smallness, though it may clarify in such epithet by way of denoting little to the degree of tininess. *Teeny-weeny* or *teensy-weensy* are “nursery derivatives” of *tiny* and *wee*; there are other playful combinations of the two words. *Little* and *small* are the generic terms, the one derivatively carrying the idea of low bowing, the other that of thin. These two words are in much expression used interchangeably, but *little* is more properly applied to that which is insignificant in size, amount, quantity, extent, value, and to that which is dear, precious, lovable. You say that you have little doubt about something, that your little one is making a surprisingly good record at school. *Small* is somewhat less absolute than *little*; it is more generally applied to amount and size and value, and the like, and less (if at all) to any thing pertaining to the tender or the endearing. Both may be applied to the abstract, as a little mind and a small chance. French *petite* is now good English meaning small or little in the sense of dainty, used frequently of a small, trim, smartly dressed woman. It is not to be confused with *petty* (Old French *petit*) meaning small in the sense of lesser, minor, secondary, trivial, unimportant, niggardly, or mean. A *petit*

or petty jury is one that serves in criminal and civil cases; petit or petty larceny is theft of personal property of comparatively small value. *Puny* is French *puisne* (*puis*, afterwards, and *ne*, born); the idea of weakness or delicateness or perhaps insignificance still attaches to the word, as it does very often to a youngest (and therefore petted) child. But derivative meaning is now practically lost to the word, its meaning today being weak, feeble, impotent.

Harrison spoke IN BEHALF of the measure, said that he was strongly FOR it, and that he was ardently PRO anything calculated to raise the standard of community life, as he was sure this legislation would do if passed.

Behalf is Anglo-Saxon *be healf*, whence came the old adverb and preposition *bihalve*, beside or by the side of. *On his halve* or *healf* and *bihalve him* formerly both meant by or on his side. Today *on behalf of* and *on this behalf* and *on one's behalf*, and so forth, mean on the part or side of; *in behalf of* and *in this behalf* and *in one's behalf*, and so forth, mean in the interest of or in the name of. But the two forms are used interchangeably to mean on the side of, in favor of, in support of, though strict writers and speakers strive to observe the distinction here made. *In favor of* is somewhat more emphatic than *in behalf of*. Though both phrases may imply reservations, the former suggests lesser ones, if any. You may act in behalf of or on behalf of one of whom you may not entirely approve. You act in favor of someone or something that has not only your approval but your good will. *For*, in this company, means in support or defense of, in or on behalf of, in favor of, and, in a few senses, in honor of, as when you say that someone is named for you (*after* you is also idiomatic). *For*, though preposition and conjunction, has in this usage much verb nature in it, as has its antonym, the preposition and conjunction *against*. And both are sometimes used substantively, as when, for example, you ask the *fors* (the ayes or affirmatives) to stand, or the *agains* (the nays or negatives) to do likewise. *Pro* is the Latin prefix meaning in this connection for or in favor of or, substantively, one who sides or votes in favor of some proposition, as in saying that someone is a *pro* or that the *pros* have it. In such terms as *pro-British*, *pro-Semitic*, *pro-Catholic*, it has the force of adhering or championing or leaning toward. In much expression, especially where abstractions are concerned, *pro* is used in association with its Latin antonym *con* (abbreviation of Latin *contra*, against); as adverbial phrase *pro and con* (a period is no longer used after the abbreviation *con*) means for and against or on both sides; *pro or con*, on one side or the other, *pro* denoting affirmative, *con* denoting negative in formal discussion or debate. As a substantive phrase the two words are preferably pluralized, *pros and cons* meaning reasonings or reasons for and against, arguments or statements on both sides.

The INCIDENTS leading to the discovery of the body were dramatic, and the CIRCUMSTANCES under which it was found were shocking.

An *incident* is a minor happening; it is something that "falls in or upon" either as complementary to a major happening or as a detached phase of it. An *event* is a major happening, very often the culmination of a series of

incidents, as is indicated in the introductory sentence. The discovery of the body was an event. You say that the American Civil War was an event in history, that slave running was an incident connected with it. A *circumstance* is a detail connected with or related to an event or incident or condition that reveals or modifies or enables; derivatively the word means stand around, that is, existing matters and details that surround and thus perhaps interpret an event. A combination of related circumstances leads to a *situation*, which means matters and details and influences so brought together as to constitute a more or less arresting sequel or result. *Episode* is Greek meaning happening or occurring besides; it pertains to an event—to some phase of an event—but is likely to be more independent of the main features than either an incident or a circumstance. The word is used in connection with literature and music, to mean separate but not unrelated in theme, digressive without violating unity and coherence. It is, however, used interchangeably with *incident* in general expression in which both terms are frequently applied with the meaning of side issue. The adjectives *episodic* and *incidental* confirm this usage. But the adjective *circumstantial*, implying in general use completeness of detail, has a special meaning in connection with law, *circumstantial evidence* being evidence from accumulated circumstances that seem to justify reasonable inference if not, indeed, bases for judgment. An *excursus* is a far greater departure than episode; it is a frankly avowed digression that may take the form of an addendum or an appendix. This word, too, is now confined largely to literary composition; it derivatively means running away from. An *occurrence*, on the other hand, is something that is "run against"; it means anything that happens, is indeed synonymous with *happening*, and is in this company a covering or generic term like *event*, though the latter may have much larger signification. You speak of world events, of everyday occurrences, trifling incidents and episodes. But *event* is very often used in the sense of item or feature, as when you speak of the events at an athletic meet, the circumstances of which brought it to a successful financial issue, and some incidents of which may have displeased you, especially the episode of a contestant's fight with one of the judges.

As an officeholder he had shown himself to be INCORRUPTIBLE; *as a citizen,* LOYAL; *as a businessman,* DEPENDABLE; *as a friend,* STANCH and STEADFAST.

The person who is *incorruptible* cannot be altogether "broken down" morally—cannot be tainted, bribed, contaminated in any way, or have his purity impaired. The root is Latin *rumpere* (whence *rupt* as in *rupture*), meaning break, the *cor* being *com* (*m* becomes *r* by assimilation) and the *in* being negative. An early form of *corrupt* stayed closer to this root, namely, *corrup*. The person who is *loyal* "sticks" in his allegiance, remains true and faithful in duty and obligation through thick and thin to the end; the word is ultimately Latin *lex*, law, and thus implies not only fidelity to one's lawful state or government but suggests emotion in this fidelity, especially as it pertains to governmental heads and, by extension, to family, friends, and any others with whom ties are established. The person who is *dependable*

is reliable and trusty, worthy of "being attached to" or "hanging from" without fear of being "let down" or betrayed; the word pertains principally to practical affairs in the workaday world where actual test of reliability is constantly in solution. You speak of a dependable chauffeur or a dependable secretary both of whom are loyal and incorruptible and at the same time efficient and understanding and always "on the job." The person who is *stanch* (*staunch*) is loyal plus and is almost if not quite aggressively stubborn in his adherence to friend or duty or cause. Derivatively *stanch* means tight, sound, seaworthy, firm, able to stop flow; this last is still the meaning of the verb, as when you speak of stanching flow of blood, for example, and the word may be cognate with *stagnate*. By transference of meaning the adjective has come to mean constitutionally strong and hearty in constancy. It is still held by some authorities that the adjective should be spelled *staunch*; the verb, *stanch*. The person who is *steadfast* (*stedfast*) "stands fast" or is fast or fixed in place." This word is the Anglo-Saxon equivalent of Latin *staunch*, its derivative meaning of fast fixed having yielded to its present figurative ones of stubbornly unchanging and unfickle and reliable. It may, if anything, imply that which is more innate than *staunch* implies, but this difference, if it exists, is racial and climactic basically (see introduction). You speak of steadfast friend, of steadfast policy, of steadfast effort towards a goal. In *steadfast loyalty*, however, its use is tautological, the idea of steadfastness being contained in *loyalty*. A steadfast friend never wavers in his loyalty, come what may; a staunch one resolves to stand by through thick and thin. The one is faithful beyond peradventure; the other, partisan to the death. The person who is *faithful* holds firmly to contract, promise, agreement of any kind in both letter and spirit, his steadfastness is not, as a rule, unmixed with sentiment and emotion; like *loyal* the word is more frequently a personal term than the others here discussed, though all are used of both persons and things (of the latter sometimes facetiously). But to be faithful does not necessarily mean to be able; it is customary to speak of a faithful dog or a faithful horse, but either may be powerless in a given situation yet remain faithful. The person who is *trusty* has, in addition to faithfulness, the sure ability to prove his worthiness; the word is, thus, more practical in its implications than *faithful* sometimes is, and it accordingly becomes a noun in certain usage, meaning one who has justified confidence in service. Prison keepers call a convict a trusty when he shows himself to be worthy of special privileges. But *trusty*, like *faithful*, may denote reliable, accurate, real, actual, trustworthy, exact, as when you speak of trusty or trustworthy or faithful account or portrayal or addition, and the like. And a trusty blade is a trustworthy blade as well as a faithful one. All of the foregoing terms, and many of their numerous synonyms, are used interchangeably in colloquial expression in reference to persons, to lower animals, and, lightly or seriously, to things; all imply proved solidity and soundness and integrity and reliability, and all pertain to occasional or emergency manifestation as well as to permanent and deep-seated quality.

His arguments were INEFFECTUAL, *and his efforts* FRUITLESS.

Ineffectual means without effect, futile, unavailing; and it means these things not so much because of a lack of innate worth or subjective quality

but because of objective indifference or coldness or inability to understand. *Ineffective* suggests inefficiency, inability, incompetence in the agent itself. An ineffective speech is one that is in and of itself not good; an ineffectual speech is one that, however excellent, falls upon deaf ears. In many senses, however, the two words are used interchangeably. *Fruitless* literally means, of course, without bearing fruit, but it is rarely used in this literal way, its figurative sense of without result having superseded original signification. The word *barren* is the meeting ground of the literal and figurative meanings of these words though stronger than either in that it signifies unfertile or incapable of bearing. *Sterile* is equivalent to *barren* with the exception that it implies unfitted for and incapable of being fitted for. Both *barren* and *sterile* pertain to condition; *ineffectual* to endeavor; *fruitless* to result. *Bootless* means profitless (Anglo-Saxon *bot*, whence *boot*, means profit or advantage); the word is now by way of becoming archaic, though up to the middle of the nineteenth century it was in common use. During the bootlegging days of the Civil War this term was, both ignorantly and facetiously, sometimes confused with *bootless* meaning without boots, a suspect thereby being exonerated. *Vain* now means *empty* in its abstract or figurative uses, not in its literal; it was once used, however, synonymously with *empty* as was *silly* in the sense of being useless or frail or helpless. A vain effort is an empty or unavailing effort, a vain promise is an unkept one, or one not going to be kept, a vain conceit is an unjustified one. In the sense of evincing false pride, *vain* adheres more closely to the literal meaning of empty, a vain person being generally regarded as silly, empty headed, without anything in his mind. *Abortive* means premature; thus, ineffectual and fruitless because attempted before everything is ready; a speech delivered before properly prepared, or before an unready or unsuited audience, is abortive because it fails to achieve that which it was calculated to achieve, because of prematurity or untoward circumstance, or other adverse condition. *Futile* is, derivatively, pouring out wastefully and worthlessly; it implies expenditure of great effort to no avail, paralleling in many ways the casting of pearls before swine. A futile effort takes more out of him who makes it than a vain or an ineffectual effort. That is *vapid* which is useless because life and zest and spirit have gone out of it; that is *insipid* which has no piquancy or savoriness or palatableness; that is *nugatory* which is too silly and trifling and insignificant to be presented for serious consideration. A vapid speech lacks the zeal of conviction; an insipid speech is one entirely without distinction if not, indeed, without taste; a nugatory suggestion is extraneous, forceless, and unworthy.

The lawyer's INFALLIBLE arguments made the decision in his favor INEVITABLE.

Infallible means incapable of making mistake, being certain, rendering indubitable. *Inevitable* means incapable of being avoided or evaded; *unavoidable*, though weaker, is its nearsynonym. You say that death is inevitable, that an accident was unavoidable; argument or criticism about what might have been is silenced by the inevitable but not always by the unavoidable. But *infallible* and *inevitable* are not synonyms, and are not likely to be mistaken as such. The newspaper clipping from which this

sentence is taken had them in reverse order. *Inevitable argument*—argument that cannot be avoided—makes no sense, for a lawyer or anyone else may avoid any argument he cares to avoid. And there is “no such animal” probably as an *infallible decision*; it is probably as undesirable as unlikely. *Inerrant* is a less popular word than *infallible*; it applies chiefly to the detail and precision of judgment and opinion and findings. An infallible conclusion is one based upon that which is in the main inerrant, which “adds up” to such conclusion. But it may be infallible in its broad and usable implications even though a detail or two may not be inerrant. *Unerring* is more general than either *infallible* or *inerrant*; it contains something of the idea of sureness or certainty, as the unerring operations of a complicated machine or the unerring aim of William Tell. You say that Father Time is infallible in his wielding of the fateful scythe, that the grave is ultimately inevitable, in spite of the fact that your doctor is unerring in his diagnoses and inerrant in his writing of prescriptions.

Malaria is INFECTIOUS but not CONTAGIOUS.

Contagion is the same Latin word as *contact*—*contagere*, touch. A contagious disease is one that spreads as result of contact, direct or indirect; that is, by touch or by breath or by emanation of some sort. An *infectious* disease is one caused by bacteria or protozoans or other germs taken into the body in food or air or water. An infectious disease may be contagious, but not necessarily so; a contagious disease is also infectious. Infection works from without inward, gradually; contagion goes from one body to another, and thus works outwardly. Both words are used figuratively. The bright sun of a spring morning—the singing birds, the flowers—may be so infectious as to go straight to the hearts of people and make them gay and happy. A teacher who appears before her class with her nerves on edge, a scowl on her face, a high-pitched voice may by these very tokens spread such contagion of unrest and disobedience among her pupils that they will become unmanageable. You speak of the infectious laughter of children playing in the street, of the contagious humming of the maid as she goes about her work—her humming is so *catching* that other members of the family unconsciously take it up. A *catch* is a tuneful little melody—or a round or a measure of a tune—that may be easily picked up from someone or from an orchestra or instrument. Scarlet fever is contagious, and thus *catching*; it is also *communicable* as from one person to another. But an infection is communicable rather than catching. Malaria is communicable from the air or the water or the germ-carrying mosquito. *Epidemic* is a Greek word meaning among the people; it applies principally to the spread of disease among a large number in a community, originating either as an infection or as a contagion. It is broader in application, therefore, than either of these terms, and is sequential to the one or the other, or both. *Endemic* bears the same Greek root but is not to be confused with *epidemic*; in this company it pertains to what is native to a given locality or a particular group of people. You say that hookworm disease is endemic to the South, that pediculosis is endemic among slum children. *Pestilential* (Latin *pestis*, plague) means

pertaining to plague; *pestilence* is any infectious or contagious epidemic disease that is especially rapid in spreading and widely fatal in result. Bad drainage surrounding a reservoir may pollute drinking water and cause typhoid infection until the fever becomes epidemic in a community. The disease may take a particularly virulent or malignant form that converts it into a pestilence. But both *epidemic* and *pestilential* may be used figuratively, as when you speak of an epidemic of petty thievery in a school or the pestilential bad manners of the bobbysoxers. *Plague*, though derivatively the same word as *pestilence*, is usually made more specific through modification, as the black plague, the bubonic plague, a plague of mosquitoes. The two words are frequently used interchangeably; almost any plague, however specifically named, may be a pestilence. But malaria is not a plague, though, if sweeping and extensive, it may be called a pestilence. The bubonic plague may begin as an infection, spread as an epidemic, kill large numbers as a pestilence.

He INFLATED the balloon at one breath, CRAMMED his pockets full of peanuts, and BULGED with importance as he strutted into the fairgrounds.

Inflate—"to blow in"—means to cause to become larger or to expand as result of filling, as with gas or air; figuratively, to puff up with importance or conceit, to elate, as when you speak of an inflated ego or of a piece of literature as inflated with classical allusions. The noun *inflation* in the economic sense means disproportionate increase in money or credit, or both, with corresponding increase in prices as result of rising expenditures but with no or with insufficient increase in production to meet demands; over-issue of currency, especially of inconvertible paper money, may be one cause of inflation; sharp new demands as result of population shifts may be another; sudden upheavals of any kind in the body politic may be still another. *Cram* means to fill to overflowing, to stuff, to overeat; figuratively, to fill the mind with data and information as in hasty preparation for an examination. *Bulge* denotes the result of inflating, as of a balloon; of overfilling, as a traveling bag; figuratively, of too much self-assurance, as in swaggering and strutting and otherwise pompous carriage. *Bulge* is Latin *bulga*, a leather bag. Any such bag curves outward or bulges when filled with liquid or anything else, as the body of a ship curves outward from the keel. It is in the hull bottom, called *the bulge* or *the bilge*, that foul water collects, such waste water as is now known as *bilge* or *bilge water*, and was formerly known as *bulge water*, *bilge* being seamen's corruption of *bulge*. Both words are nouns as well as verbs; *bilge* is also slang for worthless talk of any sort. Sails that are inflated by the wind or that bulge as result of it, are said to *belly*. This word, as both noun and verb, is the same word as *bellows*. Both go back to Anglo-Saxon *belg* meaning bag or the swelling rotundity of a filled bag, and are remotely cognate with *bulge*. But the latter is now applied in particular to denote the instrument for blowing or inflating, to the lungs of the human body, and to any expansible article that fills with air or gas. *Belly* was set off long ago in application to man and the lower animals as well as, figuratively, to anything that bulges or is bulged by

the wind. It is not strictly a polite word used as a noun in reference to abdomen or stomach. And it is not related in any way to Latin *bellum* meaning war, or to Latin *bellus* meaning pretty. Though it may be warlike on occasion, it is rarely if ever considered pretty. There was a fanciful notion about two centuries ago that *belly* is a corruption of the second and third syllables of *umbilicus*—*bili* lending itself easily enough to *belly* through careless pronunciation.

Though his INJURY was slight the DAMAGE to his car was ruinous.

Injury is generic; *damage*, specific. The latter has to do chiefly with impairment of value by way of lost utility and, perhaps, beauty; the former covers any catastrophic or violent disadvantage occasioned by act or circumstance as well as by any breach of right contrary to law. *Injury* applies indiscriminately to persons, things, abstractions; *damage* is somewhat less indiscriminate. You speak of damage done by storm, of damage in an accident of any sort, of damages in a suit for recovery. But you speak of an injury to your body, of injury to your civil rights, of injury to your feelings. A reputation is both injured and damaged. There is no fine line of distinction in many of the uses of these two words, though damage is not used of animate bodies as a rule and injury is used of animate and inanimate alike. Your arm is injured not damaged; your house may be either damaged or injured. *Hurt* is applicable chiefly to the living, but it is likewise widely and indiscriminately used, as *injury* is, to refer to things and abstractions. In its application to the body *hurt* connotes pain as a rule, as a hurt to a hand or a paw or a hoof, or to a name or a reputation or a trade. Like *harm*, it is almost as broad in connotation as is *injury* itself. But *harm* has in it a little of the idea of specially focused hurt or injury, as if personal injury has been anticipated and intended. *Mischief* pertains to injury or damage that is annoying and vexatious rather than serious, and it may be not merely sportive and thoughtless but well thought out and premeditated. People may commit hurt or harm or mischief, but things may also have in them certain qualities that result in all three or in one or another of them. "Commit no mischief" means do nothing that can be a hurt or harm or damage or injury. *Loss* implies totality of damage or injury, though it has now become weakened in usage as result of insurance practice. The term *total loss* was originally adopted in contradistinction to *partial loss* in order to make coverage specific. But strictly the loss of anything means the complete disappearance or confiscation of it; its true meaning contains the idea of absolute. *Detriment* means damage of a comparatively slight nature; it is derivatively "to rub or wear from." Your new car suffers some wear or "rub" or detriment on being driven only once for a short distance; it by this token becomes secondhand, to whatever slight degree, though not injured or damaged in any way. Anything that you say or do to another's detriment reacts to his disadvantage if not to his injury.

He has an INNATE gift for music, and INTRINSIC excellence as a musician, but an INHERENT weakness for drink has blighted his career.

Latin *innate* and Anglo-Saxon *inborn* are almost exact synonyms. Both terms mean born in, the former being the more scholarly of the two.

Intrinsic pertains to that which deeply and rightly and really belongs, which is a quality or a property of something per se. It is used, as a rule, in contradistinction to that which is merely external or artificial. The artist of intrinsic merit permits no compromise with taste and principle in the practice of his art, refuses to sacrifice them to such extrinsic considerations as prize competitions, fleeting fashions, sentimental appeals and fame. The intrinsic value of a fraternity pin is its real value as gold; its extrinsic value is its outside or derived value by way of memories and associations. The power to think clearly and logically is intrinsic to the good mind; the power to store information is after all merely extrinsic. *Inherent* means stubbornly or firmly fixed; that is inherent which sticks, which has become a permanent quality or property. *Innate* pertains to living matter only; *inherent* to both the animate and the inanimate. *Inherent* is thus the more comprehensive term for it covers both the natural and the artificial, whereas *innate* or *inborn* pertains to the natural only. What is inborn or innate must be inherent but what is inherent is not always innate. Genius is inborn; talent is inherent. Mother-love is an innate quality; it is likewise inherent. But heaviness is inherent in lead, not inborn. An acquired or artificial habit, as for drinking, for example, cannot be called innate, but it may properly be said to be inherent, or even inbred; that is, it may come about as a gradual process, as a feature of bringing up or breeding, as a graft upon the natural character and disposition of a person. Long lines of breeding beget inbred qualities in man as in the lower animals, as do also environment and association and nurturing and education. No amount of these can either create or destroy a propensity that is innate in a person though they may modify it to a degree. *Congenital* is that which exists from birth or which may have been acquired prenatally. It is now to some extent a legal or a medical term used as a "label" in certain cases to account for physical deficiency or shortcoming, as *congenital deformity*. *Hereditary* pertains to that which is occasioned far before birth through perhaps many preceding generations. You speak of hereditary rights in a piece of property, or of a stoppage in speech as being a hereditary handicap, but of the congenital lameness of a child whose delivery at birth was defective or who may have suffered injury during a mother's pregnancy.

The man was not only INSOLVENT but impoverished, not only BANKRUPT but without either friends or even remote relatives.

He is *insolvent* who cannot meet his obligations to creditors because he has neither funds nor property adequate for meeting their claims. *Bankrupt* is in much general usage synonymous with *insolvent*, but it more commonly denotes the open acknowledgment of insolvency. *Bankruptcy* has been called active insolvency for the reason that one is brought face to face with the condition when he draws a check or applies for credit, and is informed by his bank that he is without money and resources. One may know he is insolvent long before he acknowledges it to himself or to others; his being bankrupt is more likely to get itself known sharply and immediately. Bankruptcy implies legal proceedings; insolvency may do so. He who is bankrupt may declare himself so by filing a voluntary petition in bankruptcy, in

which case he is called a *voluntary bankrupt*. He may on the other hand be forced by his creditors to declare himself bankrupt, in which case he is called an *involuntary bankrupt*. In either event his property—what there may be of it—is subjected to legal administration for equitable distribution among creditors. But not so very long ago a bankrupt person could through collusion with certain creditors or by fraudulent transfer of assets declare bankruptcy or induce its declaration against him, and thus remain secretly solvent by cheating some or all of those to whom he was indebted. This can no longer be done since the bankruptcy laws have been revised, involving among other things very severe penalty for attempting such false representation. These have been prompted by a twofold purpose, namely, giving creditors their just deserts, and discharging the obligations of the debtor so that he may start again perhaps in an effort to satisfy old claims. Property that is placed in the hands of someone to hold in trust during litigation of any sort is called *receivership* property, and is said to be in the state of *receivership* or in the hands of a *receiver*. This condition exists not only in connection with bankruptcy but in any other in which for the sake of financial justice and safety, it is deemed necessary by the law to have money and property held pending litigation. It may be that a business is being closed because of retirement of its owners or because they have been adjudged incompetent or because certain investments have embarrassed them financially, and so on. A receiver is sometimes called an *assignee*, and the term *assigneeship* pertains more particularly to bankruptcy than does *receivership*. A voluntary bankrupt is said to give up to assignees, that is, to give over such assets as remain to him for the ultimate equitable settlement of creditor claims. Both *insolvent* and *bankrupt* are used figuratively in the sense of inadequate or incompetent or insufficient, the latter being the stronger term. If you call someone a mental bankrupt you mean that he is utterly without power to function intelligently, that his powers of cerebration have broken down completely. If you say of someone that he is morally insolvent you mean that he is lacking in moral stamina or in sense of right and wrong.

You will deliver this note INSTANTER, please, and bring me an answer STRAIGHTAWAY.

Instanter is Latin meaning earnestly, urgently, vehemently. It denotes quicker time than *immediately* which has lost not only minutes but hours and more from its original meaning. Even *instantly* and *this instant* and *at once* have weakened, and *presently* has long since come to mean *by and by* or *in a little while*. *Directly* and *straightaway* (*straightway*) originally pertained to route or road, but the former now means simply *soon* or *by-and-by*, and the latter means continuously by straight line which, translated to terms of time, indicates in as little time as possible with no "roundabouts." *Forthwith* was formerly *forth with it*, and meant from here to there. But it is now used of any direction and time, as He delivered the note *forthwith*, which may mean that he went from any point to any point as quickly as possible. *Instantaneously* means in a flash, without recognizable duration of time; it may really denote quicker than the time required for its pronunciation.

Second and *minute* are both interchangeable with *instant* in such expressions as *in a second*, *in a minute*, *in a moment*. *Minute* is Latin *minutus*, small; this is past participle of *minuere*, to lessen, whence *minute* (with accent on the second syllable) meaning very small, petty, trifling. *Moment* is Latin *momentum* (*movimentum*), movement or motion, or that which puts into motion, impulse, oscillation. But both words pertain to any time—past, present, future—whereas *instant*, *instantly*, *instantaneous* pertain to present time only, or should do so. You say steps were or have been or will be immediately taken, not instantly. You say combustion occurred instantaneously, not immediately. You say they communicated with the party directly or forthwith, not instantly. But all of these terms are interchangeable, and are excellent examples of how words become worn down to a common level, how they “lose face” by usage, in this connection, doubtless, as result of man’s deep-seated tendency to procrastinate.

He has an INSTINCTIVE *fear of disease and an* INTUITIVE *idea about its prevention.*

That is *instinctive* which derives from inherited natural, usually primitive, impulses. It is instinctive for a human being to recoil on sight of a serpent owing to the fact that the serpent was the enemy of his simian ancestry. Many persons have an instinctive fear of thunder; the caveman took it as manifestation of the wrath of the gods. That is *intuitive* which is arrived at without the aid of perception and conception and cogitation, and the rest of the ratiocinative processes through which knowledge or understanding is acquired; it implies immediacy of apprehension or cognition, without the aid of study and experience. It suggests unconsciously inherited knowledge—“what the soul knows”; whereas *instinct* suggests unconsciously inherited feeling—“what the natural emotions know.” Instinct prompts a mother to protect or save her child; intuition tells her what to do immediately for its recovery once it is hurt or becomes ill. Intuition has been called cerebral instinct; instinct, the lower animal’s substitute for intuition. It is intuitive with a child to know that a smaller may be contained in a larger or that a whole may be resolved into parts. The noun *instinct* has been defined as inherited racial habit, as innate feeling or aptitude or animation that manifests itself by means of combined spontaneous and automatic action. The noun *intuition* has been defined as shortcut perception and conception without the “middlemen” sensation and reason. *Transcendental* suggests that which is even more elusive than the intuitive; everything that is wholly beyond experience and is thus part and parcel of subjective mind is transcendental. The word in ordinary usage has thus come to mean vague, abstruse, visionary, beyond the grasp of the average mind, extravagantly speculative. He who, after walking through a forest, contends that he held converse with the trees, may be said to have had a transcendental communion with nature, and it is possible that he has felt a closeness to nature that is by no means commonly experienced. *Telepathic* pertains to the alleged or apparent silent transference of thought between one mind and another either at a distance from each other or in presence, but such telepathic communication belongs as yet perhaps in the realm of wishful thinking or

wishful "emoting." *Mystic* (*mystical*) pertains to that which is so deeply recondite that only an initiated few are able to understand it; it pertains as a rule to religion or to some sacred rite or ceremony or experience for the privileged few, and suggests the hidden, dark, secret, emblematical, allegorical. *Inscrutable* is the height—or the depth—of the incomprehensible; that which is inscrutable is so obscure as to defy understanding by the human mind and heart.

The seamen first became INSUBORDINATE and then MUTINOUS, and the captain's UNGOVERNABLE temper did not, of course, help the situation.

Insubordinate means disobedient in the sense of unwillingness to yield or submit to authority, failing to recognize superiors. The word pertains chiefly to individual attitude rather than to collective. *Mutinous* implies more or less organized defiance of and resistance to duly constituted authority; it is used of the collective spirit of naval and military men, and of any other group of rigidly regimented workmen. *Ungovernable* means habitual inability and unwillingness to accept governing; it pertains to the emotions, especially to those of a person who is accustomed to having his own way in everything or who is, as the saying goes, high strung. *Unruly* pertains more particularly to the will; an unruly person reveals a lack of training of the will and an incapacity to recognize and respect rule. He may not necessarily break it, but he may determinedly ignore and negative it. If he breaks it he becomes aggressively unruly or *refractory*. A refractory child is often spoken of as *unmanageable* for the reason that he openly and defiantly breaks or scorns or violates rule, and thus shows himself to be beyond control in the face of the most skillful handling. *Rebellious* is colloquially used in the latter sense, but it more particularly connotes systematic and well-organized resistance to authority, usually governmental authority. It is Latin *re*, back, and *bellum*, war, warring again upon those who would too much subject us; it is a "bigger" word than either refractory or unmanageable, though it indicates both, in that it pertains to larger numbers as a rule and to complexities of management. *Contumacious* is, by comparison, far less broad or serious in its application; it connotes overbearing, and is more individual and less collective, suggesting neither the violent nor the obstreperous but, rather, the perverse and the intractable and the frustrating. *Seditious* is broader and more emphatic than *rebellious*; it implies discontent and disgruntlement arising from what is considered misgovernment; the seditious resists governmental authority as a manifestation of this discontent. The word pertains chiefly to the inspiring and planning and plotting behind successful rebellion; it connotes theory while *rebellious* connotes practice. *Rebellious* may pertain to a small community, as to a large one. *Seditious* is always said of a central government. Once the seditious spirit gets out of hand so far as to commit damaging acts, such as divulging governmental secrets to an enemy, it becomes *treasonable* or *traitorous*.

She INTERFERES with my office routine, INTERCEPTS my messages, and INTERRUPTS my conversations.

The *inter* in these words means between or among. *Interrupt* means to break between (Latin *rumpere*, break); *intercept*, to take or seize between

(Latin *capere*, take); *interfere*, to strike or break between (Latin *ferire*, strike). In general, all three words mean to come between in some way, for some purpose, but each has its own particular connotations. *Interfere* implies officiousness, intrusiveness, impertinence; though one may interfere by right, the word is usually unfavorable in connotation; it originally meant to strike one foot or ankle or knee against another while walking or running, and pertained to draft animals almost exclusively. *Interference* pads are still in use in some parts to prevent sores from such hitting or striking. *Intercept* implies stoppage or seizure of something (letter, message) while on its way somewhere; it may be used in either favorable or unfavorable senses. *Interrupt* implies breaking in upon that which by right and intention should be continuous, intruding upon, intentionally or unintentionally, rightly or wrongly. You should not interfere with other people's business; you should not intercept another's letters; you should not interrupt a telephone conversation. *Interpose* means to place between, as obstructing or placing something in the way to prevent the expected outcome; a person may interpose himself between two others, or he may interpose objections at a meeting that will delay and perhaps postpone results. *Intercede* means to "pass between" with view of reconciling, as between two persons who are at odds. This word always has favorable connotations; *interpose* is customarily used favorably but one who interposes may not always be able to do so without intrusiveness. *Intervene*—"to come between"—is used chiefly to denote coming between by way of assistance or, at least, of modification, as a shower intervenes to favor one who wanted an excuse to avoid going out. *Mediate* may be a nearsynonym of *intercede*, but it carries the additional idea of reflection or contemplation or ratiocination; what is mediated is reconciled on a rational and judicious basis. You may intercede between friends or between employer and employee on purely emotional grounds. *Arbitrate* emphasizes the decision; *mediate*, the process. Both words are objective; that is, they imply pressure from without. The other words here treated are in the main subjective; they very largely imply inner promptings of the individual who does the interfering and interrupting, and so on. Many of these *inter* terms are used the one for the other, their fine points of distinction having been worn down. One says, loosely, that he will not interfere in a quarrel, that he will not interpose himself in another's business affairs, that he will not intervene between the culprit and the police, when he should say that he will not interpose in a quarrel (place himself between the quarrelers), that he will not interfere in another's business affairs (intrude in them), that he will not intercede between the culprit and the police (act in the culprit's behalf).

All the refugees had been temporarily INTERNED, and a few of the more refractory ones INCARCERATED.

Intern is now used primarily to denote restricting within a certain area under guard, sometimes under cruel deprivation and restraint; it pertains chiefly to wartime conditions, and to the holding in special camps all suspects, enemy aliens, and any others considered to be dangerous to a country. But it is used in lesser significations, sometimes facetiously, some-

times seriously. Children tardy at school of a morning are "interned" in a so-called tardyroom after school; vessels caught carrying enemy aid may on capture be interned for the duration of a war. *Quarantine* means the legally enforced detention or isolation for a fixed period of ships or goods or places or persons suspected of infection or of having been exposed to contagious disease. As noun it pertains to specific location or area of detention. The word is used loosely of any legal restraint or isolation but it is not interchangeable with *intern*. Originally it was applied in its derivative sense of forty days, formerly the period of a ship's detention or restraint from communication with shore. *Incarcerate* (Latin *carcer*, prison) is more specific than *imprison*; it means definitely to put into jail, to shut behind bars, whereas *imprison*—intensive form of *prison*—though it may mean exactly this, may also pertain to any sort of closing in. You may prison or imprison yourself in a room by losing the door key; a child may be prisoned or imprisoned in a nursery; an offender may be detained and confined without necessarily being imprisoned—put into prison. (*Imprison* must not be confused with *misprison*, as has sometimes happened in spite of the fact that the latter is a noun and the former a verb. *Misprison* is now primarily a legal term pertaining to wrong conduct, especially in connection with high office, as, for example, concealment of knowledge of treasonable practices. Its older, now archaic meaning is contempt, scorn, mistake.) *Immure* is literary, and romantic in particular; it connotes something of the violation of the rules of knight errantry and invariably implies the severest sort of restraint "within walls." *Confine*, like *imprison*, is a generic word and has even broader literal and figurative extensions than the latter. It covers all of the above terms as well as circumscribe, close in, compass, constrain, curb, hinder, limit, repress, restrain, restrict, and so forth. You may be confined to your home with a cold; you may be confined in a death house.

He has always been an INTRANSIGENT but he has now become a downright REVOLUTIONARY.

An *intransigent* (also *intransigent* and *intransigentist*) is one who chronically disagrees, who is as incapable of compromising as he is of becoming reconciled. He may or may not be quite harmless. If his intransigence becomes active and aggressive, he may turn into a *revolutionary* (*revolutionist*), and thus become a party to overthrowing established order, especially as this order pertains to government and its functioning. A *radical* is one who advocates widespread and sweeping changes in anything, especially in laws and methods of government. He may be less stubborn than the intransigent, less active than the revolutionist, pluming himself chiefly upon being the intellectual force or the potential theorist that prompts to revolution; thus, the "root" or source of change or reform. The work of the radical is primarily to expound the basic or essential principles upon which revolutionary action justifies itself. (Latin *radix*, root, yields both *radical* and *radicle*, derivatively synonymous terms; the latter, however, is used principally in connection with science—botany, anatomy, philology; the former may be similarly used, but it more generally, as both adjective and noun, denotes inherent,

fundamental, thoroughgoing, unsparing, extreme. The root of a word is called its radicle—radical—as when you say that Latin *lumen*, light, is the radicle—radical—of *illuminate*, or that an embryonic rootlet is the radical—radicle—of the tree.) *Red* is the popular term for indicating an ultraradical in politics or the revolutionary theories for which he stands in advocacy of socialistic or communistic regimes. It is taken from the tradition that has long associated the red flag with revolution, though there are still those who insist that it represents a mispronunciation of the first syllable of *radical*. *Extremist* is a general term denoting not only one who supposedly is dangerously advanced or extreme in political views but one who holds extreme opinions or supports extreme measures or takes extreme actions in regard to anything. You may be an extremist in diet reform or in child training as well as in governmental principles and practices. *Irreconcilable* implies that conciliation has been attempted but has failed. It is in this idea that it mainly differs from *intransigent*. Effort may or may not have been made to win over the latter; it definitely has been made with the former. The agent noun *irreconcilable* is used primarily of a political partisan or factionist who refuses to agree or cannot be reconciled to a certain course in spite of all rational or other attempts to win him over.

The INTRODUCTION to the college edition of the play explains in detail the leading lady's grand manner of speaking the PROLOGUE at the London première in 1854.

Introduction, as of a book or other writing, denotes preliminary statement calculated to lead a reader helpfully into what follows in the main body; the author's or editor's purpose may be explained, doubtful issues clarified, point of view emphasized, special terminology defined, and so forth. Sometimes an introduction is written not by the author himself but by an "outsider," by someone, that is, who knows the author or is interested in his work, and who emphasizes the importance of it. Such outside introduction is very often a faintly disguised advertisement of the book. *Preface* and *foreword* are both used synonymously with *introduction*. Strictly, however, both words are or may be much more general, much less used to denote explanatory help for readers, and may often suggest the merest statement regarding sources and acknowledgments and arrangement of materials. They are, as a matter of fact, respectively Latin and Anglo-Saxon words for the same thing. *Foreword* is, if anything, the least specific of all the terms here discussed, under which at the beginning of a book or treatise an author may say almost anything, from that which constitutes soapbox exploitation to that which belongs primarily under the heading of classroom instruction. In another related usage *introduction* is often made the title or part title of a work that is instructional purely, especially of a textbook, as *Introduction to Caesar*, *Introduction to Chemistry*. *Prolog* (*prologue*) as generally used, denotes that which is more closely a part of a major work itself, any beginning exposition of a play or a poem or other type of writing that aims, perhaps, to beget mood or to "stage" what follows, and thus belongs intrinsically to the text itself. The word is used primarily in connection with poetry and drama; Shakspeare's *Henry the Fifth*, for example, has a prologue

at the opening of each of its five acts. *Prelude* pertains chiefly to musical composition—an opening strain or movement that may suggest major theme and thus establish motif. But the word is used also in literature in much the same sense as *prologue* or *introduction*. Greek *proem* is now almost archaic; literally it means “a path before,” and in this company means opening statement or preface or prelude guiding into, thus being the equivalent of Latin *introduction*, “leading into.” Greek *prologue* and Latin *preface* are similarly equivalent, both meaning “speaking before.” Other more general names that are sometimes substituted for these terms are *beginning*, *opening*, *inception*, all of which along with the others have come to connote the hackneyed and the dryasdust and the obvious so emphatically that writers are probably not to blame at all for affecting such departures from them as *impulse*, *impetus*, *getaway*, *what this is all about*. But such substitutes cannot be recommended—yet.

You might be sure that one of his INTROSPECTIVE *nature would give us an altogether* SUBJECTIVE *report of the catastrophe.*

Introspective derivatively means looking within; thus, self-examining and analyzing. The introspective person keeps his own thoughts and emotions under the microscope in order that he may look at them close up and ponder their meanings. If he allows such concentrated study of his inner being to direct all interests toward himself and to develop propensities for finding satisfaction in life only from such self-focused thought and emotion and imagination, he becomes *introverted* or *introversive*. *Introversion* may thus denote excessive introspection. The latter term, however, is more favorable than the former. A certain amount of introspection is necessary on the part of every person who wishes to “keep balance” in his relationships with men and women. *Introversion*, on the other hand, may result in detaching one from affairs and from other human beings, and thus cause unwholesome aloofness and apartness. Like *extraversion* (*extroversion*) it may denote a pathological condition, but is less likely to do so. *Subjective* likewise pertains to the inner state of the mind, to that which is within the mind and is thus colored by it, and it suggests that whatever is seen and experienced is inescapably related to and conditioned by the ego. But it connotes nothing of the morbid or the pathological. That is subjective which is determined by particular states of consciousness and mind rather than by external reality as outside of or independent of the individual's mind; it thus pertains to what is in the mind, and accordingly relates everything to it. You say that autobiography is a subjective form of writing because it develops from within outward, and records the experiences of the writer. When you say that someone sees an event through colored glasses (see introductory sentence) you mean that he sees it subjectively, that it appears to his mind in a personally modified way, perhaps in a biased or prejudiced way. What a great painting or sculpture or magnificent scene looks like to you—means to *you*—is a subjective point of view. It may not look at all the same—or mean the same—to someone else. And there may indeed be as many different subjective points of view as there are individuals who view the object. Thus, cowardice, cheer, anger, happiness, being subjective emotions, express themselves differently

according to the mental and emotional make-up of the individual. It is the subjective element in gossip that tends to make it become exaggerated and illusory and fanciful; by means of subjective embroidery three harmless "black crows" may eventually come to be represented as three hundred armed marauders forging fiercely forward into the night.

His INVINCIBLE arguments were based upon a FORMIDABLE array of witnesses and a TREMENDOUS fund of evidence.

Invincible means not conquerable; an invincible argument is one that cannot logically be refuted. *Formidable* means exciting such fear and dread and alarm as to discourage approach, redoubtable, menacing. *Tremendous* has *tremble* in it, thus derivatively meaning shaking and trembling as result of overwhelming opposition. An army is seen to be invincible by its formidable number of troops as compared with the opposition, and by its tremendous onslaught in battle action. *Indomitable* connotes stubborn or untamable; you speak of indomitable will power and of invincible reasoning, of an indomitable (stubborn) enemy as well as an invincible ("unovercomeable") one. *Dangerous* implies threat or evil in prospect, immediate or remote. But anything or anybody that is dangerous is likely to work damage and mischief sooner or later, whereas *formidable* indicates potentiality without necessarily "going into action." *Impregnable* means not takable, able to withstand attack of any sort. It is common to speak of an impregnable fortress or of an impregnable barricade, but the word is also correctly used of abstractions and of persons. A man of impregnable character is one whose character is so firmly established by reputation for right doing that any attack upon it is like the beating of a prisoner's fists upon the prison walls. *Redoubtable* has in it the idea of retreat, and this is its original meaning. But it now implies formidable with the idea of respect or reverence added. A *redoubt* was originally a retreat, then a work within a work (hence, the *re*), and now a fortification in an impregnable position, as on a hilltop or at the opening of a pass; it is thus formidable by position.

We INVOKE your sympathy—your every kind thought—as we go now to address your all-powerful governor, and APPEAL to him for clemency.

Both of these words are Latin meaning to call to or to call upon. *Invoke*, however, suggests more strongly the idea of prayer or supplication for aid and protection, and it has always carried connotations of intercession, religious or other. The conjuror or sorcerer invokes his unseen guides by means of incantation; a minister invokes a blessing (its noun equivalent *invocation* means prayer); you invoke confirmation of something you say by overwhelming quotation from authority, that is, you "conjure up" items against refutation. *Appeal* is more general, though it has special signification in relation to the law; it may be used in the sense of *invoke*—when you invoke God's blessing you appeal to God. But it is used principally of human relationships, as when you appeal for charity funds, appeal to a governor to save a condemned man from the electric chair, appeal to the courts to right some wrong. But in a dispute you may appeal to the pages of some authority to substantiate a contention, and in so doing you may invoke his words—chapter,

paragraph, page—in support of it. To appeal under a legal procedure is to carry a claim from a lower to a higher court for a rehearing, re-examination, review, and perhaps reversal of former decision. Any reference of a disputed question to another constitutes an appeal, as, for example, in parliamentary procedure when the chair is appealed to to decide some issue. *Appeal* may pertain to the abstract, as when you say that you appeal to one's better nature or that someone's personality does not appeal to you. Both *invoke* and *appeal* are stronger than Anglo-Saxon *ask* which is merely a general or mechanical word sign denoting interrogation. Latin *interrogate* suggests asking that is methodical and studied, and *question*, strictly used, pertains to serialized asking, though this denotation is by way of passing. *Apply*, as in apply or ask for, denotes more formal action than *appeal* or *invoke*; it may frequently indicate the filling out of forms or compliance with certain procedures. After you appeal to some organization for help, you may be asked to apply formally for it through some specified course. *Address*, in this company, is likewise more formal and less personal than either of the two title words; to address is to accost or greet, to speak or write to, very often in set or conventional form, and the word is sometimes pretentiously used in the sense of wish or woo, as when the embarrassed young lover speaks of addressing the object of his affections in regard to matrimony. In general it may be said that *address* in this connection is more comprehensive than *direct*, evolving from the impact of both mind and emotion, whereas *direct* is more correctly used where will and judgment, and thus mind, are the more deeply concerned. But in this company *direct* and *address* are usually interchangeable. You direct your efforts to assisting a friend in distress, you address others in his behalf, you appeal to his former wealthy employer, and you invoke the prayers of your church for him. If you *importune* them you repeat solicitously, perhaps to the degree of making yourself a nuisance (Latin *importunus* means troublesome or inconvenient). If you *adjure* them you become too demanding, perhaps, and too disinclined to take no for an answer, and may thus offend through well-meant insistence.

The INVOLVEMENTS in which he now found himself, and the INTRIGUES that he was more than vaguely conscious of all around him, had left his mind in a MAZE.

Involvement here implies entanglement, complication, perhaps embarrassment and befuddlement; it may or may not be unfavorable according as one becomes involved through his own machinations and stupidity or is himself the victim of circumstances. The involvements of the United States in Europe after World War II were in no sense disgraceful or reprehensible but they were complicated and perplexing and sometimes not without their embarrassments. *Intrigue* is in the main an unfavorable term, suggesting as it does conniving, cheating, underhanded and clandestine maneuvering and plotting to someone's disadvantage. But you may speak of a secret love affair as being carried on by intrigue, and, as verb, the word may denote engage or interest or whet the curiosity, as I am intrigued by the man's career. *Maze* is aphetic *amaze*, which was once used commonly as a noun. Literally a maze is something that amazes, now chiefly any intricate network or path or way

or passage, or "bewildering walk" of the amusement places; thus, any confused course or mass, or uncertainty, bewilderment, astonishment caused by entanglements and complications of any sort. It is often a resultant word denoting, as in the introductory sentence, the outcome of involvement and intrigue that "mix one up." And it is likewise a puzzling or indeterminate word, for it may connote such wide variety of choice or decision because of multiple considerations, that one's mind is baffled in trying to make the right one. *Maze* is more commonly used today in its figurative senses than in its literal ones. You speak of a perfect maze of questions or remarks or chatter or figures, and also of the "Mirror Maze" at the circus sideshow. *Labyrinth* emphasizes intricate structure and is less used figuratively than *maze*, though the two words are sometimes interchangeable. It denotes any complicated irregular structure, one having numerous crisscrossed and angular and circular passageways whence it is difficult to extricate oneself without guidance. The complex structure of the inner ear, as of certain other organs of the body, is commonly referred to by anatomists as labyrinth, and any perplexing, not easily understood mechanism is also likely to be called a labyrinth by the layman. But you do not say that your mind is in a labyrinth of confusion or that you are lost in a labyrinth of negotiations. In Greek mythology the puzzling network of passages constructed by Daedalus for King Minos of Crete in which to confine the Minotaur was called the labyrinth. The Minotaur was half man and half bull, and it devoured fourteen male and female youths sent to it every nine years in the labyrinth until Theseus slew it. Minos' daughter Ariadne was able to guide Theseus out by means of a clew of thread.

His IRRATIONAL conclusion is quite in keeping with his VISIONARY make-up.

That is *irrational* which is contrary to the sane and normal functioning of the mind, and which as result violates the faculty of understanding by being false or foolish, probably both. That is *unreasonable* which leaps the bounds of reason or does not use reason at all or perverts it to mistaken conclusions. An irrational person does not call into play or exercise reasoning power; an unreasonable person may use this power incompetently, and thus arrive at wrong and impractical and extreme decisions. That is *visionary* which is fanciful and dreamy and unrealistic; the visionary person may be quite incapable of reasoning chiefly because he permits his imagination to dominate his reasoning faculties. That is *chimerical* which is visionary to an excessive degree (Greek *chimaira* means she-goat with head of a lion, body of a goat, and tail of a dragon, capable of spitting fire; thus, a monster or hybrid or bogey). The imagination of a visionary person is usually derivative, based, that is, upon some minor degree of reality; that of a chimerical person is entirely creative, manufactured from "whole cloth, all wool and a yard wide." That is *preposterous* which is in inverted order, having last what should be first or placing the cart before the horse; thus, absurd or nonsensical or absurd because of nonsequence. The composition of the word is appropriately indicative of its meaning—Latin *pre*, before, and *posterus*, coming after; thus, coming after before. The Latin sentence *non sequitur*—"it does not follow"—

means the drawing of a conclusion that does not logically follow the premises, and thus any fallacy in reasoning that leads to a false conclusion but not necessarily an absurd or foolish one; the term is usually a substantive in English. That is *fallacious* which is misleading; it may be delusive and deceitful, or, on the other hand, merely stupid or irrational or erroneous with no intention whatever to falsify. *Utopian* is now used to indicate both a type of mind and a kind of life that are too roseate, too impractical, too unreal, to be taken seriously. *Quixotic* is from the title of an early novel, Miguel de Cervantes' *Don Quixote*; a quixotic person, like Don himself, is one who is impracticably considerate and idealistic toward others, so much so, indeed, that his dream-world conduct and attitude involve him in embarrassing and ridiculous situations. That is *anomalous* which deviates from the regular and accepted and expected (derivatively the word means not even). The anomalous may be arrived at accidentally as well as through irrational or unreasonable or preposterous or fallacious thought or action. It is, for example, anomalous that Enemy Number One, who is guilty of theft, arson, rape, murder, should finally be sent to prison for falsification of income-tax returns rather than for the major crimes he has committed.

His conduct may have been somewhat IRREGULAR but I can assure you that he is by no means an ABNORMAL child.

That is *irregular* which does not comply with rule or model or pattern or prescribed form. The child's conduct may have deviated from the customary or standard, as the conduct of most children is likely to do occasionally, but this in no way marks him off as being different from others or as being handicapped by comparison. That is *abnormal* which is "away" from normal. This may mean *subnormal*, that is, below normal—poor, inferior, lacking, ill adjusted, even crippled or deformed or otherwise defective. But it may also mean *supernormal*, above normal or excessive in one or more respects, as when you say that someone has abnormal or supernormal eyesight, eyesight that enables him to see farther than a person with normal eyesight can see. But *abnormal* is more frequently used in the sense of *subnormal* than in that of *supernormal*. *Unnatural* may be in some usage a close synonym of *abnormal*, but it is more emphatic, used in regard to either action or condition. What is unnatural is contrary to nature and nature's fundamental laws; what is abnormal is contrary to what has been set up by man as established practice or condition. It is abnormal for a child of six to have a taste for alcohol; it is unnatural for a father to beat the child unmercifully for its taste. *Artificial* has two-way signification: It may denote either the method of imitation of what is natural or the getting away and apart from what is natural. The former may denote what is *real*, the latter may not; thus, you speak of artificial air and heat and ice, all of which are real but which are made or contrived not by natural conditions but by human ingenuity. Artificial flowers, on the other hand, are not real but are made in imitation of natural ones. Just so, artificial behavior is imitative, behavior that is contrary to natural behavior, in that it is pretended or feigned or "put on" for an occasion; the word thus becomes antonymous with *genuine*. *Factitious* means sham or unnatural in the sense of being devised on false

pretense; it connotes the act or the condition of trumping up or devising or creating in an artificial way, usually for questionable ends, as when one builds a market for that for which there is no demand, or evinces an interest in your work and welfare which he really does not have. *Atypical* (*atypic*) means not according to type, not typical; like abnormal it points in two directions. In educational psychology it is used to denote the necessity of particular attention, for an atypical child may be so different from an average child as to require individual teaching and, it may be, subject matter. He may be slow; he may be accelerated; he may be neither of these but, rather, of a make-up neither above nor below the average intellectually but *different* emotionally and constitutionally. The word applies also to such abstractions as taste and inclination and talent; a taste for the bizarre or the grotesque, or an inclination to take money from a beggar's tin cup may be said to be atypical.

JALOPY and FLIVVER and JEEP got stuck in the mud very deep; the first one just folded, the second one scolded, the third gave a snort and a leap. (World War II Rhyme)

Jalopy originally pertained to a run-down, broken-down, "enfeebled" motor car, one that was not only worse for wear but got about really as if it were in pain. Now it applies to any vehicle, from baby carriage to airplane, that is just about worn out. *Flivver* has also broadened to cover not only any vehicle but anything at all that is cheap or always out of order or generally decrepit, or all three. But it too originally pertained to an automobile, especially to the old so-called T-models. *Jeep* is the name of the agile four-wheel drive motorcar that rendered such signal service, especially in reconnaissance, during World War II; it is trim and small of body, comparatively high off the ground, weighs less than half a ton as a rule, and goes anywhere—but speedily. *Jeep* is really the antonym of the other two words. The origin of these three terms is not certainly known but many brave guesses have been made. *Jalopy* (*jallopy*, *jalopie*, *jallopie*) may be a distorted diminutive of *gallop*, a word frequently used in the alliterative terminology painted by collegians on their leaping and bucking open-air "taxicabs"; it may be from *jalloped*, that is, having wattles, combs, or gills of different colors like a cock's—they wobble as a cock struts, in much the same way as an old car wobbles; or perhaps it is from *jalap*, the tuberous purgative Mexican plant that yields the well-known drug; or it may be merely a play upon the word *dilapidated*. *Flivver* may be a corrupt combination of *flop* or *flight* with *shiver* or *quiver*. The early car that failed to run unless given a considerable amount of coaxing was a "flop" (failure) and it did a great deal of shaking while it was failing. Too, anything that fails in flight may be called a *failer*, an agential noun that may easily be mispronounced *flivver*. *Jeep*, the name of the acrobatic army reconnaissance car appropriately rhyming with *leap*, is probably a contraction of GP—general production—the design originally having a number and being ordered in War Department correspondence as GPO#—; orders came so thick and fast that they were designated as GP, which by quick pronunciation became *jeep*. Then perhaps under the influence of a popular moving-picture comic strip, employees came to write the word instead of the initials.

They JEERED the procession and TAUNTED the police.

To *jeer* is to express scorn aloud and rudely, usually though not always at groups or symbols or movements. Its synonym *gibe* (*jibe*) implies somewhat more of restrained or suppressed mockery, and is less loud and "wholesale" in its applications. Both words are of uncertain origin; *jeer* may be echoic; *gibe* may be an Old French verb meaning to handle roughly in sport (Oxford). *Taunt* means to reproach mockingly and defiantly and insultingly; it contains the idea of getting even, and Oxford suggests that it may be a contraction of French *tant pour tant* (tit for tat). *Ridicule* derivatively means to laugh at a person or a thing, either good-naturedly or maliciously; it may be vocal or pantomimic or, as frequently, graphic, such as cartoon or caricature. *Sneer* suggests facial expression more than the other terms do; it is to laugh at sourly or cynically, scornfully or contemptuously or superciliously, either audibly or inaudibly. *Scoff* implies contempt and derision, by either voice or action or pen. *Banter* is to rally or "kid" lightly and unoffendingly, and *chaff* is to tease good-naturedly. These two are the lighter of the terms here discussed, implying little or nothing of bitterness and sarcasm. *Scoff* is the next lightest in its connotations. *Fleer* derivatively means *grin*, which in turn suggests the showing of teeth, and may thus give the idea of snarling; the word conveys something of the idea of an ugly animal-like grimace that is at once impudent and threatening. *Snarl* is itself stronger; it suggests not merely the showing of teeth but the gnashing of them as well as grumbling and, perhaps, spitting; its early forms are the echoic *snar* and its frequentative *snarren*. To *mock* is to attempt to show another up as someone else sees him, always in a disparaging manner, and to *rail* or *rail at* is to wax vituperative and reviling and abusive; the French original, *railler*, contains the idea of jesting but this is largely lost in the English adaptation. *Leer* derivatively means cheek, and has thus indirectly come to imply looking askance or sideways slyly or malignly or lasciviously, or otherwise sinisterly—"to look down over one's cheek."

Though he is not JEWISH, he is strongly ZIONISTIC.

Jew and *Jewish* are in general used in reference to any person professing the religion of Judah and belonging to the eastern Mediterranean division of the Hebrew stock; but you speak not only of Jewish people, but of Jewish art, Jewish religion, Jewish literature, Jewish customs, and so forth. *Jew* once meant one of the tribe of Judah but it now pertains to any member of the Jewish race or to anyone whose religion is Judaism. The two words have come to be covering or generic terms for most if not all of those that follow. *Zionistic* pertains to the movement known as Zionism which has for its primary aim the settlement of Jews in Palestine, and, as a consequence, the establishment of an autonomous Jewish nation; it is a combined religious and political term, the one phase emphasizing the regeneration of the Holy Land as the center of the cultural and religious elements in Judaism, the other phase stressing the civic and economic and political considerations. *Jewry* may be used to refer to Judea in particular or to the Jewish people in general wherever they are in the world, as well as to the beliefs and the philosophies of the Jews. That part of a community set apart for occupation

by Jews is likewise sometimes known as Jewry, but such locality may be called a *ghetto* which is probably aphaeretic *borghetto*, diminutive of Italian *borgo*, boro. Judaism pertains to Jewish beliefs and doctrines, customs and rites and practices (geographically, ancient Judah was that southern Palestinian kingdom located between the Dead Sea and the Philistine plain; genealogically, Judah was the son of Jacob and the ancestor of the tribe of Judah). *Semitic* is correctly used to denote a group of languages—Phoenician, Hebrew, Arabic, Aramaic, Ethiopic. It is also the adjective form of the noun *Semite* meaning a member of the Caucasian race represented now for the most part by Jews and Arabs, but in ancient times including also Babylonians, Assyrians, Aramaeans, Phoenicians, and still other peoples. *Semitics* is the term used to denote the study of Semitic languages or of Semitic peoples. *Hebraic* means pertaining to the Hebrews or to their language, that is, to the Semitic language of the ancient Hebrews. *Hebrew* is itself both noun and adjective meaning, respectively, a member of a group of northern Semitic tribes (an Israelite), and pertaining to the Hebrews and to their language. *Hebraism* may mean a Hebrew idiom, or it may refer to the religion of Judaism or to any special characteristic of the Jews. A *Hebraist* is a scholar in the Hebrew language or in the history of the people, or one who in the early days championed Hebrew tradition against the Greek. *Israelite* derivatively means striver with God, *Israel* being the name given to Jacob by the angel of God with whom he wrestled at the crossing of the river Jabbok (Genesis 32:28. Hosea 12:4). The term *Israel* has thus been applied to all descendants of Jacob, and its implications of common blood and common interests have always been a powerful influence in integrating the scattered tribes into a single nation, the modern nation established in Palestine in 1948 now being called *Israeli*. The citizens of this new nation are accordingly called *Israelis* (just as residents of Iraq are called *Iraqis*). The good old name *Israelite* generally denoting Jew and Hebrew and “one of God’s chosen people” (Deuteronomy 7:6 et al.) has thus been relegated to ancient history. *Palestine* is the Hebrew word *Pelesheth*, land of the Philistines (Joel 3:4 has *Palestine* in the Authorized Version, *Philistia* in the Revised Version). A resident of the former Palestine was called a *Palestinian*. *Yiddish* is the name of the High German dialect formerly spoken and developed under central European influence and written with Hebrew characters; it is primarily German with an admixture of Hebrew, Polish, and other Balto-Slavic words, the word *Yiddish* itself being a corruption of German *Judisch* meaning Jewish. *Yiddisher* and *Yid* are vulgar slang derivatives of *Yiddish*. The still more vulgar *kike* may be a play upon the common Jewish name *Ike*. Middle English *kike(n)*, dislike or annoy, has been suggested as having something to do with it (this is probably an ancestor of *kick*). The now obsolete *keek*, pry or peep, is also championed by some as cognate with both *kick* and *kike* (*kyke*, *keke*, *keh* are variants of this old word). *Kike* is a dictional waif, and deservedly.

“Till heaven and earth pass away, one JOT or one TITTLE shall in no wise pass away from the law, till all things be accomplished” (Matthew 5:18).

The expression *jot and tittle* is an emphatic way of saying in every detail, to the minutest item. *Jot* is the clipped English form of Greek *iota* and of

Hebrew *yod*, the smallest letter respectively in these languages. *Tittle* means anything as small as the dot over *i*, the cedilla under *c*, the accent mark over *visé*; thus, anything minute. Though the two words are customarily used together, as here, they are sometimes used alone, as are *iota* and *yod*; you say that you refused to give a jot (or tittle or iota or yod) of a hint to someone about something. *Particle* is a diminutive of *part* (just as Latin *particula* is a diminutive of Latin *pars*); it means a small—a very small—part of anything and, figuratively, a very small degree; you say that there is not a particle of dust to be seen, that you haven't a particle of hope. (A minor uninflected part of speech, such as a preposition, conjunction, interjection, is also called a particle.) *Bit* is the same word as *bite* minus final *e*; it pertains preferably to solids but this preference is not respected by popular usage; you speak of a bit of food or hope or truth. *Bit* is also used colloquially in the sense of a little while or a short time, as in I'll wait a bit for you. *Scintilla* is Latin meaning a spark, the slightest trace; it is used chiefly of abstract ideas usually in the negative, as when you say there is not a scintilla of truth in the statement, not a scintilla of evidence has been brought to bear. *Whit* is likewise more commonly used in negative expression in regard to abstractions, as not a whit of probability, meaning not an iota or particle or scintilla of probability, not a jot or tittle of probability. It is a fragment of *wight*, a now archaic word for creature (Anglo-Saxon *wiht*). *Mite* means a very small amount or small size or consequence, as mite of a dog (the Pomeranian, for example), mite of a youngster, mite of an idea; a small almost microscopic parasitic insect that infects men, animals, plants, stored grains is called a mite, as is also a small coin or amount of money (cf. Mark 12:14). *Atom* up to 1945 was regarded as the smallest possible particle of matter; etymologically it denotes that which cannot be cut or split (Greek *a*, not, *temno*, cut). Now that it has been split by American scientists, a half or other fraction of an atom is the smallest particle known to man. *Molecule* is originally a French diminutive of Latin *moles*, mass; it means in English the smallest particle of an element or a substance or a compound that can exist in solid, liquid, or gaseous condition and still retain its properties and composition. A molecule is made up of two or more atoms; the chemical term H_2O means two atoms of hydrogen and one of oxygen. The word is, however, used loosely to refer to any particle. But none of the above words can today be held to the niceties of usage here indicated, as far as their general use is concerned.

The management of the JOURNAL has decided to convert the PUBLICATION into a weekly DIGEST.

The management will presumably change the name from *journal* to *digest*, for *journal* is Latin *diurnus*, daily or lasting for a day. A journal is any publication, usually a newspaper, that issues the daily news in regular form, but the word *journal* is loosely used to mean a semiweekly or a weekly or a biweekly, and so on—almost any kind of current-event publication published at almost any time. *Publication* is anything that is printed (typewritten or even photostated), bound, and circulated—books, catalogues, pamphlets,

newspapers, sheet music, phonograph records. In this particular connection it pertains to a news or discussion periodical that is printed, distributed, or offered to readers by means of direct or indirect sale. *Digest*, as verb, means derivatively to arrange or dissolve or assort; as noun, it is now used to denote a compilation or condensation in classified and easily grasped form. The word was first widely applied to the summarizing, under correct headings and titles, of legal statutes and findings. From this it has expanded in use to mean any boiled-down statement, especially of news and movements and discussions in present-day life, for easy comprehensive reading consumption. Today there is a plethora of publications called digests issued weekly or, more commonly, monthly. The digest of the findings of the old Roman jurists ordered by Emperor Justinian in the sixth century was called *Pandects*, from *pandektes*, a Greek word meaning receiving or containing all. It is sometimes used as a singular common noun as a synonym of *digest*. *Organ*, in this company, means a publication in the special interest of some business or industry, or religious or political organization, issued periodically as propaganda or as an agency to create and maintain esprit de corps, or for purposes of indoctrination; published and distributed by a commercial or industrial enterprise it is usually called a *house organ*. *Direct mail* is the name given to those pieces of printed matter—cards, leaflets, broadsides, pamphlets—with which mercantile and other concerns circularize customers and prospects for the purpose of maintaining and creating sales and good will; a house organ is generally regarded as a piece of direct mail. *Magazine* is a “storehouse” of printed or pictorial matter (usually both) issued periodically to newsstands and subscription lists; it contains stories, sketches, essays, poetry, discussions, and the like, or it may confine itself to one particular kind of composition. The word is sometimes used synonymously with *periodical* but the latter pertains in general to any publication that is issued at regular intervals, from daily to yearly. If a magazine or periodical makes a practice of abridging articles and discussions that have appeared previously, it is called a *digest* (*supra*); if it goes in for comment and criticism and current events, it may be called a *review*. But all periodical publications are likely to be referred to by the word that denotes their period of publication, as weekly, monthly, quarterly, even daily, the last being, as a rule, a *newspaper* which specializes in news but which carries in addition every other kind of writing—editorial, fiction, poetry, articles on all and sundry, news summaries, and so forth.

He is naturally KEEN about the expedition they are to undertake but is sometimes FEARFUL regarding the certain hardships that will have to be faced.

Keen in this company means enthusiastic; this use of the word is more common in England than in the United States. Its Anglo-Saxon ancestor *cene* means bold and daring, and its literal meanings of sharp, strong, fine edged, echoes this. *Fearful* here means anxious or disquieted about something that may or may not happen; it suggests pessimistic outlook. *Earnest* implies intense and steady and sincere desire about something; it suggests an enduring quality that *keen* and *anxious* do not have. *Vehement* pertains to fiery

earnestness and passionate urgency and action that are not only ardent but may be violent. *Impetuous* contains the idea of rush; that which is impetuous is rash and hasty and done on the spur without deliberation. Impetuosity is uncontrolled vehemence. An impetuous mother may suffer vehement remorse after she has slapped her child. *Eager* is milder than either *vehement* or *impetuous*, and more superficial. What you are eager for you are impatient for, but the object of eagerness is of less moment or importance than that of earnestness or vehemence. You are vehement in championing a cause, because you are earnest in your belief in it; you are eager to be elected president of its representative organization, but you have heard rumors that make you anxious about the outcome of the election, and you become indiscreetly importunate in soliciting votes. *Importunate* means eager carried to the extent of being troublesome and impolitely impatient. *Fervent* is derivatively glowing; it denotes less than *vehement* but more than *eager*. *Fervent* feelings do not get out of control; *fervid* (the same word as *fervent*) feelings may do so. *Ardent* is stronger yet; it pertains principally to action while *fervent* is said of the feelings. You are an ardent fighter for him for whom you hold fervent affection, your fighting may thus be irrational and intemperate, your affection always glowing under steady control. A faithful religionist worships fervently, becomes an ardent missionary, makes fervid appeals for converts. *Zealous* is *fervent* plus *earnest*; it is Greek *zelos* meaning emulation or rivalry, and still contains the idea of persistence in pursuit. The adjective *burning* so frequently used in modification of *zeal* (*zealousness*) is superfluous for the reason that the word itself connotes consuming earnestness or ardor.

Such a thing, he said, did not come within his KEN, though we all thought that he had run the GAMUT of experience in the particular FIELD.

Ken is now for the most part archaic; it is an Anglo-Saxon verb meaning know or to make known. It is now seldom if ever used as a verb, but as noun it pertains particularly to breadth or range of knowing and understanding. It is customarily used, as in the introductory sentence, in phrasal construction, as coming into one's ken or not being within one's ken. It is not as a rule used as a subject noun. *Gamut* is a condensed form of Greek *gamma* and Latin *ut*, *gamma* being the third letter of the Greek alphabet used as the name for the note one tone lower than *A* of the classical musical scale, and *ut* being the syllable formerly used for the first note in singing (now called *do*). The word was thus at first a musical term meaning range or scale; in ordinary usage today it also, like *ken*, means run or scale, but it implies graduation or step-by-step measurement of range. You speak of the gamut of colors from black to white, of an actor's gamut of emotions in a varied part. *Scope* is Greek *skopos* meaning mark or aim or limit; it was formerly a term used exclusively in archery; it now has the sense of spread within prescribed boundary, and it thus has much the denotation of *range* without emphasizing elasticity of extent that the latter connotes. But *scope* may be used to denote unbounded or uncircumscribed freedom and thus also convey the idea of undetermined range. Both *scope* and *range* pertain to the abstract

as well as to the concrete; you say that an author's treatment of a subject lacks breadth of scope, that the novel as a literary type affords greater scope for an author to elucidate his philosophy of life than a sonnet, or, perhaps, a drama does. But you speak of sitting at the opera well within range of hearing, or say that your view from the mountain has a range of hundreds of miles on all sides. In much usage, however, the two words are interchangeable; you say that a book on psychology is beyond the range or the scope of a child's mental grasp. *Range*, in fine, stresses extent and expanse; *scope*, breadth and largeness of extent; *compass*, limiting round or enclosure or reach. The last denotes greater definiteness of restriction than the other two. *Orbit* and *sphere* are frequently also used in such relationships as these; they apply principally to whatever surrounds or circumscribes by way of limitation, and like all the other words here discussed they pertain to extent of physical and mental and emotional area or power or capacity to reach. *Sweep* carries with it the idea of strength or force or over-all course or survey that takes in wide area suggesting space beyond. *Spread* denotes flatness of expanse; *stretch*, line of grasp or control that implies continuousness. Amplitude, area, extent, field, horizon, province, purview, radius are still other terms in this classification that suggest reach of eye, ear, feeling, understanding, as these pertain to coverage and control and possibility or grasping.

Shortly after they had KIDNAPED the son and heir, they ABDUCTED the princess, and then confidently awaited the ransom they had specified by note.

Kid pertains to child; *nap*, cognate with Swedish *nappa*, grasp, is frequently corrupted to *nab*, slang for seize or steal. *Kidnap* thus means to seize and detain for ransom not only or necessarily a child but a person of any age, and it usually connotes, especially in law, seizure by deception and violence and against the victim's will. *Abduct* is Latin *ab*, away, and *duco*, lead; it means the carrying off of a person usually without his consent, to take a person away surreptitiously by force, and it pertains in general usage to anyone, from infant to elderly person. In the eyes of the law, however, *kidnap* is a generic term meaning to carry off someone forcibly and usually surreptitiously, while *abduct* is a specific term pertaining to the stealing of a minor (usually a girl) for immoral (sex) purposes. Ransom is thus more commonly identified with kidnaping than with abduction. *Seduce* does not necessarily imply stealing or carrying off but, rather, to lead aside or astray (often sexually) and thus to mislead and persuade and tempt to transgression or impropriety; he or she who is seduced is overcome in conscience and scruple by a superior will and influence. To seduce is to tempt successfully. *Lure* was originally a term belonging to falconry. It was a bunch of feathers attached to a cord and usually baited with raw meat, used to recall a hawk. The Old French word *leurre* means bait. Later a chord or a note on a pipe was used by the falconer to recall the hawk, and this was called a lure. These special meanings have now naturally disappeared along with falconry, and *lure* has been generalized to mean entice, engage attention, decoy for any purpose, and so on. Both *lure* and *leurre* are long since aphetic for, respec-

tively, *allure* and *a*, to, *leurrer*, attract. To *allure* is to attract to "bait." *Inveigle* is a word that has almost entirely given up original literal meaning for modern figurative use. The prefix *in* was once *a*, both privative—French *aveugler*, to blind, from corrupt Latin *a* or *ab*, away or from, and *oculus*, eye. The French term was changed to *enveigle*, and on being taken into English the word became *inveigle*. In present-day use it suggests always the idea of beguiling or blinding. *Cajole* conveys the same idea by means of a different picture, namely, that of dangling before in order eventually to cage. You cajole a person by holding before him false inducements; you inveigle him by promises that you know cannot be kept. The former is the more concrete term, having in it derivatively the idea of cage, as *decoy* has. *Decoy* was formerly merely *coy*; one wordologist suggests that the *de* may be a remnant of *duck*, that is, *duck-coy*! *Coy* is itself Old French *coi*, formerly *quei*, both corrupt forms of Latin *quietus*. The original meaning was shy or diffident or quiet. This meaning later became "sophisticated" when it was discovered that shyness may profitably be interpreted as coquettishness and used as enticement. But *coy*, as in *decoy*, is akin to Dutch *kooi*, cage, ultimately from Latin *cavea*, cage. Originally, however, a decoy was a run of water with a net over one end, into which fowl were enticed or lured to be easily shot or caught. Figuratively, it denotes anyone or anything that leads a person to reveal himself unsuspectingly as a criminal or a party to crime. It is thus a snare or a trap consciously set to catch its victim, whereas a *snare*—"running noose"—like a *trap*—"a snap-spring device"—is something that may be run into unexpectedly or nonchalantly, the latter being deliberately calculated to work disaster, the former being increasingly difficult to disengage from the more force is brought to bear. *Entice* implies cleverness, skill, adroitness in attracting to the flame; it denotes to coax irresistibly. By derivation it is Latin *in*, and *titio*, firebrand; thus, literally, to set on fire, a meaning which may to a degree be implied by the word today.

One of his KIDNEY would, of course, do that SORT of thing.

Kidney in such usage as this means disposition or temperament or personal constitution. The word is one of the corruptions that Swift deplored in his now famous *Tatler* paper (230) of June 13, 1710, along with *banter* and *bamboozle*. It was used figuratively for temperament as early as Hugh Latimer (1488-1555) and has been so used ever since. It thus harks back to the time when many of man's physical organs or constituencies were referred to as controls or influences of moods or humors. *Kidney* was and is more general than these, however, pertaining to group or general classification, and being in large measure synonymous with character, color, ilk, kind, sort, stripe. Of these *sort* and *stripe* (the most colloquial) are somewhat less favorably used than the others; *type* is the most specific and technical, *kind* the most general and variable, *ilk* the most exclusive, *color* the most individual or personal. The last does not, of course, refer to the color of the skin, but, rather, to the manifestation of character quality, and it has in this connection very largely replaced the word *complexion* as used by Shakspeare to mean cast of mind or general aspect. *Ilk* is now almost archaic; it is derivatively Gothic *is*, he, and Scotch *lic*, like or same, and it means of the

same clan or blood or family. But this original signification is now practically lost and it is used synonymously with the other words here discussed, or, more specifically, to denote the same in a geographical or genealogical or other affiliated sense, as when you speak of the Down East ilk or the Ferguson ilk or the reactionary ilk. Anglo-Saxon *kind*, of all the words here mentioned, may be regarded as the covering term; it is too loose and vague to be of much value as a classifying word. Derivatively it is *kin*, and is cognate with Latin *genus*, kind, and Greek *genos*, race. *Sort* is its Latin equivalent, and is used interchangeably with it for the most part. But it probably more often indicates contempt or disgust or some other unfavorable connotation. *Stripe* derivatively suggests the idea of lines or bands, and it came into use in this connection by way of identifying rank or position or achievement through marks (usually strips or lines) of some kind—some uniform. It is for this reason that the word is more frequently used with masculine signification than with feminine. You speak of a man of a certain political or business or religious or organization stripe, rarely of a woman of such-and-such a stripe. But you speak of a woman of that sort, of a feudist of a particular ilk, of "a horse of another color," of a kind of engineer, of a special type of literature. All pertain to things as well as to persons, kidney and ilk and stripe more frequently to the latter than the former. Other related words are brand, caste, category, character, clan, class, complexion, description, family, genus, mold, nature, persuasion, species, stamp, strain—all belonging to the general rather than the specific as far as mere classification is concerned.

He was the KINGPIN of the undertaking as well as boss of the gang and all-round high COCKALORUM of the town.

Literally *kingpin* is any major or important pin or bolt used in a central place of importance, upon which other structure depends. In bowling the kingpin is the central or focal pin standing at the apex of the triangular arrangement of pins or men. By figurative extension it is any head person, any person of consequence and authority in an undertaking, around whom action takes place and upon whom decision devolves. It is used popularly but seriously in these senses, whereas *kingfish* is a humorous or mocking term applied to any pompous, pretentious, vainglorious leader who enjoys his wobbly pedestal, and does so more or less vociferously. *Keystone* is to the masonry of an arch what *kingpin* is to the center of any frame structure—a lock or control upon which the other elements depend. Figuratively *keystone* is also used to denote controlling force or power or influence, and pertains to persons as well as to things. *Boss* is Dutch *baas*, uncle or master; the Dutch brought it with them to New Amsterdam and in spite of its degeneration in meaning and application, it has become one of the most useful contributions that Dutch has made to English. It applies not only to manager, leader, chief, employer, director, and the rest, but, as well, to a party dictator, a strike organizer, a chief gangster. *Cockalorum* is a play upon *cock* and *alarm* or *alarum* indicating the pompous, strutting crowing of a bantam; thus, any conceited, bumptious, boastful person who evinces bravado and self-importance, usually as compensation for his smallness

and insignificance. Flemish *kockeloeren*, to crow, is held by some authorities to be the origin of this word, but this derivation is preferably explanatory of the English schoolboy game in which certain players jump astride others and remain in such position until thrown. When used to refer to crowing, *cockalorum* is usually preceded by *high* or *hey* in emphatic modification. *Cock of the walk* signifies greater reality and worth, less of the bravado of *cockalorum*, and it seems to indicate to some degree, at least, a leadership won through the overthrow of opponents. The term *cock of the loft* is an alternative. *Factotum* (Latin *facere*, do, and *totum*, everything) does not necessarily mean a chief though the word is sometimes used, very often facetiously, with this signification; it means rather a man or woman of all work, one assigned by a master to take charge of everything. It once meant snooper or busybody. *Head or chief cook and bottle washer* is synonymous with *factotum*, one who takes charge of everything, whether or not assigned. *Bottom* is sometimes wrongly substituted for *bottle*, in the belief that the phrase pertains to washing the bottoms of pots and pans in the kitchen. But no head or chief does anything so servile; the washing of bottles was formerly regarded as a task calling for a particular skill if not, indeed, art.

Though he was possessed of a great deal of KNOWLEDGE, he was somehow strangely lacking in WISDOM.

Knowledge is acquisition of facts and information and learning through clarifying study and practice. He who knows a great many facts and has a clear perception of their meaning may be said to have great knowledge. *Wisdom* is the practical application of knowledge to the problems of life; it is also mental power and foresight and judgment brought to bear upon the handling of affairs, together with all-round exercise of moral and intellectual faculties, plus the ability to analyze relationships among facts and to base sound judgments upon them. It is knowledge ripened by experience. *Learning* implies systematized study that leads to usable knowledge; it is knowledge that is acquired through study, especially under the auspices of organized education. *Erudition* is deep and abstruse learning that is beyond the comprehension of the average person. Literally it means "freedom from rudeness," but it has gone far beyond this meaning now to indicate learning of a high degree, profound scholarship, deep understanding. *Information* is the more or less unorganized knowledge that is acquired by way of reading, observation, general intelligence, communication, and other general avenues of acquisition; it is loose, miscellaneous knowledge. *Education* itself is the covering term used to denote the process of instructing and training the mind, body, emotion, and soul, with the view to a rounded and harmonious development of a human being. *Knowledge* and *learning* and *information* connote nothing of the development or the "leading out" of qualities and faculties through principles and practices of scientific training, as education does. They imply merely acquisition and retention without application to moral and mental and spiritual power. *Science* emphasizes the highest degree of ability in organizing and classifying knowledge, especially as such knowledge pertains to the physical manifesta-

tions of life and the world. *Scholarship* is exactness and proficiency in the methods of acquiring learning under the auspices of the educational process; it is the scientific application of methods of study toward the achievement of educational ends. *Skill*, in this company, is the use or application of knowledge or learning, or both, to specific ends, useful or otherwise; it is knowledge brought to concrete result or manifestation whether practicable or not. Latin *sagacity* is not now quite the equivalent of Anglo-Saxon *wisdom*; in present usage it connotes somewhat more of the intuitive and the instinctive than *wisdom* does, and is thus less comprehensive and exalted. The word comes from Latin *sagax*, keen scented, having keen senses, and once pertained to dogs on the scent, and it still contains something of the idea of foresight if not, indeed, prophecy. Whereas *wisdom* presupposes reflection and reasoning power as the bases of matured judgment, *sagacity* would arrive very often at the same ends through swiftness of perception and acuteness of discrimination. *Prudence* suggests a little of ulterior motivation; it is Latin *providens*, provident, and by this token it connotes discretion and care in regard to advantage or disadvantage in the practical issues of life. Prudence makes decisions, using knowledge as testimony, and wisdom as judge and jury. But it is a "bigger" word than *knowledge*, a "smaller" one than *wisdom*. Anglo-Saxon *foresight* is synonymous with *prudence* (Latin *pro*, before, and *video*, see); but the latter is less direct and immediate, and suggests circumspection and deliberation both to a greater degree than *foresight* does. *Judgment* is the child of wisdom; it means the power or faculty of making decision, just decision in so far as it manifests wisdom, unjust or at least unreliable in so far as it is mere *opinion* which is what one happens to believe or think as result of knowledge, without bringing much to bear perhaps by way of either judgment or wisdom. *Insight* is discernment carried into the realm of wisdom, or it may, indeed be *profundity* (its Latin equivalent) that searches the very limits of wisdom (*pro*, at, *fundus*, bottom). *Breeding* denotes training in those manners and courtesies that are characteristic (or ought to be) of those who are instinctively possessed of them and are capable of passing them along. Breeding is acquired, not so much through knowledge and education per se, as through personal association and habitual practice. *Nurture* is "nursing"; it denotes that which rears or fosters or brings up, especially at a formative period of life, and it pertains to moral quality as well as to mental and physical attributes.

He finally KNUCKLED UNDER, COWED and INTIMIDATED by *overwhelming opposition*.

Knuckle may be Old German *knoke*, bone (Dutch *kneukel*, German *knochel*, Anglo-Saxon *knokel*). Johnson explains that, meaning to submit, this word relates to the old custom of striking the under side of the table with the knuckles in confession of an argumentative defeat. It means originally, of course, the bone of the finger joints. These are of paramount value in fisticuffs; thus, to knuckle or (more commonly) to knuckle under is to yield to the more powerful knuckles. In the game of marbles the

knuckles are placed on the ground for expert shooting, that is, one knuckles under or down. *Cow* means to depress with fear and discouragement, usually as result of the consciousness of opposing overweight, to be overawed primarily as result of a mental and moral sense of defeat. It has been suggested that this verb is directly related to the substantive *cow* in the connotation of weight, the cow being an animal which is deliberately kept in a state of heaviness or weight, but it is more likely Scandinavian *kuga*, domineer or tyrannize, which is, however, cognate with Anglo-Saxon *cu*, cow. Latin *intimidate* is in most uses synonymous with *cow*, but it has in it the idea of timidity (the *in* is intensive) and suggests making fearful by means of bluffing or false display that is prophetic of dire consequences. When you are cowed you are dispirited by the realization of overpowering force; when you are intimidated you are frightened by realization of disastrous consequences. *Bully* is a slang word denoting, as a rule, the bluff or swagger and bluster manifested by one who may or may not have advantage but who is able to convey the impression that he has, to the undoing of his opponent. As substantive *bully* denotes one who makes violent threats and terrorizes by swashbuckling and storming, but it once meant gallant, boon companion, and even darling. *Bulldoze* is probably *bull* plus *dose* (*doze*) and means a severe dose of bullying or flogging. The agent form *bulldozer* means one who bullies roughly, a large pistol, a powerful tractor machine for excavating or clearing land or, of another sort, for topping steel wire and rods and other metal pieces. The word is, in all forms, a popular American usage which came about, it is said, as a slang term in connection with holding up voters and preventing their participation in elections. Such slang terms as *steamroller*, *put the kibosh on*, *get your goat*, *do you in* are frequently used interchangeably with *bully* and *bulldoze*, as *override*, *hector*, *hound*, *bait badger* are for *cow* and *intimidate* and to make *knuckle under*.

This is their LATEST issue, and it is really the LAST word in craftsmanship.

Late, with its confusing double comparative (*later* and *latter*) and double superlative (*latest* and *last*) formerly meant slow. German *lass*, sluggish, and Latin *lassus*, tired, are cognates. *Last* is a syncope form of *latest*. *Latter* is Middle English *laetter* (Anglo-Saxon *laetra*), comparative of old *lat*. *Later* is a comparatively new formation. *Last* means at the end, following all others in either time or place; *latest*, following all others in time only, but not necessarily at the end. You say the last day of the year or the last boy in the row, not *latest* in either instance. You say the latest bulletin and the latest fashion, not *last* in either instance unless you mean that there are to be no more bulletins and no more fashions. *Last*, as used in the introductory sentence, may also mean utmost, beyond all others, and thus least likely, most remote, beneath, as in the last thought in my mind, the last outpost, the last mile, the last word, the last judgment, the last straw. *Later* and *latter*, are confusing comparatives, the one confined chiefly to matters of time, the other to matters of place or position, as in They are coming later and I shall take the latter of the two books mentioned. *Later* is the antonym of

earlier; latter of former. Latter is preferably used in relation to the end of a period, as *the latter part of the month*; *later*, in indicating afterward or toward the end, as *the later part of the month*. Neither of these forms should be used in relation to more than two items or groups; *latest* is the superlative form of both. The adverb *latterly* is used in the sense of lately or recently or of late. There is no such adverbial form as *laterly*. *Former*, like *latter* and *later*, is correctly used of two only; *last* of three or more.

Many people think him LAZY because he is IDLE so much.

Lazy may be *lay* plus suffix *y* (*cy, sy, zy*). It was once spelled *lasy* (cf., *greasy, rosy, tipsy*); it may be (probably is) Latin *laxus*, loose (this might easily yield the local slang *laxy*); it may be (but not likely) what Johnson suggested, a corruption of French *à l'aise*, at ease. *Laze* is a back formation. In any event the word means disinclined to exert oneself or to work; it is most frequently used in unfavorable senses. *Idle* may or may not be unfavorable in connotation; it means not usefully occupied, without always implying unwillingness to be. Derivatively *idle* means vain, useless, worthless; thus, the idle person may not necessarily be an inactive or unoccupied one, but one who is very "busy" doing useless things. The busybody is frequently an idle body. Thackeray's delightful essay *On a Lazy, Idle Boy* makes the boy not at all unlikable or unattractive. Latin *indolent* is the equivalent of Anglo-Saxon *slothful* (derivative of *slow*); he who is indolent seeks comfort and ease—he is not only disinclined to activity but he would recline much of his time and indulge in ease whenever possible. *Slothful* derivatively means slow moving (of the arboreal sloth); it implies "superlative indolence." *Sluggish* likewise denotes slow of movement, like the slug, related to the snail. *Inert* suggests innate disposition to resist action; inert matter is dead matter, and an inert person appears to be unable physically to move. *Phlegm* (*flegm*) is still regularly used to denote mucus. But its former use to indicate one of the four humors or temperaments has been taken over almost entirely by its adjective form *phlegmatic* which is now as result of "professional pressure" also used as noun. The transference from the original literal meaning to the figurative one was easy and natural—accumulation of phlegm makes one inert, apathetic, sluggish. The adjective suggests the dispositional quality of calmness or apathy or composure, and it is more likely to characterize chronic condition than either slothful or sluggish. In Hebrews 6:12 the Authorized Version reads "That ye be not slothful" (in showing diligence to the full assurance of hope unto the end); but the Revised Version has "That ye be not sluggish." The difference is slight; as a matter of fact the nice distinctions among these words are considerably worn down now and many of them are used interchangeably. But here the improvement of text exists in the fact that the sloth is incapable of anything but slow action on the ground because of his long-clawed feet which enable him to move with greater ease in trees where he habitually lives. The slug or shell-less snail, on the other hand, is of the earth earthy, and is capable of accelerating his pace slow though it always is. The slothful person is always averse to activity; the sluggish person may

not always be; the former would hardly exert himself no matter what the stimulus; the latter may have his periods of some perceptible activity, given proper stimulus.

The LEANING tower looks as if it had at some time been TILTED by the wind, and then remained in its present SLANTED position.

Lean is to depart, however slightly, from vertical or erect position, to go sideward from upright. *Incline* denotes a lesser degree of departure from vertical, sometimes indicating merely a tendency to lean; it is a more formal word than *lean*, *tilt*, *slope*, *slant*, and *bend*. *Bend* suggests curvature, as when you say that a limb of a tree bends until it touches the ground. *Tilt* suggests loss of balance, unsteadiness, instability, and thus implies temporary inclination. Both *slant* and *slope* connote fixedness or permanence, though both derivatively mean slip or slide or glide or diverge into obliqueness. *Slant* is, perhaps, somewhat "smaller" in application than *slope*; you speak of the slanting desk top or tree trunk, not of a slanting mountain range. *Slope* pertains to the larger area or body as well as to the smaller. It pertains to the longer stretch and the more gradual inclination. A roof slants or slopes, a flagpole slants, a sunbeam slopes toward the earth. *Tip* is almost exactly synonymous with *tilt*; it suggests the idea of accidental misplacement and, then, perhaps adjustment, as well as an even more unstable position than is suggested by *tilt*. But you may deliberately tip or tilt an object, as a flowerpot toward the sun or a board to let water run off. *List* is said chiefly of any carrier or conveyance that is lopsided as result of uneven loading or, it may be, as result of defect in construction or unevenness of road or of rough seas; it was once almost exclusively a nautical term, as in the expression The ship lists to port or to stern. But a loaded truck inclining to one side or the other, or forward or backward, may be said to list, and the word is increasingly applied to any stationary body that has been filled or loaded and that, as result of settling, inclines or lists to one direction or another. *Lopsided* is used as a verb only in provincial parts. "That there chickenhouse is goin' to lopsided, so we better prop her," is intelligible in many localities; it means that the chickenhouse is going to settle seriously out of line—to lean, perhaps dangerously—and that measures must be taken to prevent collapse. *Lop* is itself a verb meaning to hang loosely or limply, and *lopsided* is preferably used as an adjective or an adverb. Latin *careen* is the equivalent of Anglo-Saxon *list* (*carina*, ship's keel); it means to tilt (sway) or incline or tip from side to side, and is now applied not only to ships but to all other kinds of carriers. You say that a cart goes careening down the road, that is, goes down the road swaying from one side to the other. The word is not used, as *list* is, to denote forward and backward tilting. Of the foregoing terms *lean*, *incline*, and *slant* are more frequently than the others used figuratively to denote tendency or angle or attitude or consideration. You say that someone leans toward conservatism in politics, that he is inclined to be sentimental about the "good old days," that his mind slants in the direction of individualism (though in such figurative use *slant* is more commonly used as a noun, as the slant of his mind).

As one who reputedly could perform superhuman or miraculous deeds, my grandfather has become a LEGEND in the community, and my grandchildren think he belongs in a book of MYTHS.

A *myth* is the story of gods and godlike people who are capable of doing things beyond the ability of mere human beings, usually in connection with some religious rite or folk practice. A *legend* has to do with human beings who are capable of doing things that evoke wonder and astonishment, and that may even approach what is generally considered supernatural. Any myth or legend—or any story, for that matter—that is short and didactic and elementary may quite properly be called a *fable*, which has been facetiously defined as a “falsehood formulated to fortify virtue.” An *allegory* is an extended fable or parable; it is a story told to some length by means of symbolic or metaphorical representation (for more extended exposition see page 418). An *anecdote* is the briefest possible account of some episode or incident or fragment from a long story, usually interesting and unified in itself and frequently amusing. A *narrative* is that which is related or accounted or told in straightaway connected form; if it becomes detailed or overparticularized it may be called a *recital*, that is, an elaborated continuous account of the how and when and where of happenings together with specific statements about those involved. A recital is more formal than either a narrative or an *account*, the latter being, as a rule, mere informal conversational report, while the former suggests the idea of record for guidance or entertainment. The word *narration* may be synonymous with *narrative*, but it is strictly used to denote the act or process or method of telling a story, the narrative being the story itself.

LET me go, please, and LEAVE that jewel case where you found it.

Let fundamentally means allow or permit, and the three words are frequently—too frequently—used interchangeably. The two latter convey the idea of authorization, *permit* being the stronger and suggesting official sanction, *allow* meaning little more oftentimes than acquiescence. *Let* may denote inability or failure to stop or prevent, as when you say that you let someone have his way or that you let a car pass you on the road. Note in both of these examples the use of the elliptical infinitive (*have* and *pass*); *let* is always followed by an infinitive (usually elliptical) in such uses, and it may also have, like *allow* and *permit*, a regular object, as Let George (to) do it and Permit George to do it. But in such idiomatic uses as to let alone, to let in or into, to let off, to let out, to let the cat out of the bag, to let well enough alone, the infinitive construction is understood or elliptical rather than expressed; that is Let him (to be) alone, Let the cat (to get) out of the bag, and so forth. *Let* also has other uses and meanings, some of which are now archaic; it means hire or rent in House to let; it means prevent in My wound lets me from the saddle; it means impediment used as a noun in the legal phrase Without let or hindrance; it means in tennis a served ball which touches the net (again as noun). It is and for long has been a two-way word, meaning (as above) to allow and not to allow, to permit or grant (rent or hire) and to stop or hinder. Anglo-Saxon *lettan*, hinder, and Anglo-Saxon *laetan*, permit, were originally distinct and independent verbs, but they came

to be spelled and pronounced alike, and present *let* with its "two-faced" quality resulted. *Leave* may be used for *let*, *allow*, *permit*, but it usually is regarded as stronger and more summary than *let* or *allow*, and so used it is always followed by an object and an infinitive, as *We shall leave the lad to work out his own destiny*, and *We shall leave the old place to be blitzed by the enemy*. The idea of inaction or noninterference is in all such constructions as these paramount. *Leave* must not be used for *let* to denote action or interference or demand followed by an elliptical infinitive; *Leave me have it* and *Leave me help you* are improprieties for *Let me have it* and *Let me help you*. In the sense of giving up *leave* is colloquial for depart or "break away" or forsake, and these are implied in its use as a noun, as in *shore leave*, *take leave*, *leave of absence*, absence and permission or allowance or mere departure being indicated. Short, staccato *quit* suggests abruptness of leaving, without intention of returning. *Relinquish* suggests linger; what you relinquish you give up or leave off with some reluctance, probably because you still desire it. *Yield* denotes giving up or leaving off as result of superior urge from without or within; you yield because you must, because you wish to grant a favor, because you see you are wrong, because you are weak. *Forgo* means giving up or leaving off that which is desirable probably as result of experience; thus, abstain or refrain from. You forgo that second piece of apple pie. *Forgo* and *forego* are now used interchangeably in the sense of pass by or neglect or abstain, but the latter is really *fore* (*before*) and *go* and may profitably be differentiated. You say that having read the foregoing explanation you are determined not to forgo the pleasure of reading the book itself.

Though he was what is known as a LIBERAL thinker, he was by no means an ADVANCED one.

In this company *liberal* means broadminded, free from the bonds of everything that is conventional, traditional, reactionary, or conservative. A liberal thinker is an unorthodox and probably original thinker, and by this very token the word *liberal* may take on the unfavorable connotation of loose or lax or slack or remiss. But it is for the most part used in favorable senses, and is so accepted by all but the puritanic, the dyed-in-the-wool conservative, and the dogmatist. *Advanced* implies being ahead of the present in idea and thought and ideal; it is therefore stronger than *liberal* which in the main connotes up to date but not necessarily beyond it. If you are an advanced thinker, you may become a leader; if you are a liberal thinker, you will march in the front lines of formation. But if you are too advanced—too markedly out of step—you may be condemned as iconoclastic. *Progressive* falls somewhere between these terms; a progressive thinker is one whose liberality of mind urges him forward in thought and word and deed without laying himself open to the charge of being an extremist or a dreamer. He dares with safety; he reacts with discernment. He is by no means the last to lay the old aside, but he is not necessarily the first by whom the new is tried. The word *progressive* denotes action or movement—going forward in contradistinction to going backward. *Red* and *radical* in this company connote that which is more advanced than *advanced*, and at its most considerate interpretation may be said to mean strongly inclined to bring about

extreme political and economic changes in government. *Left* is a near-synonym of *red* or *radical*, meaning, especially in European countries, that element in politics that leans toward the undoing or disestablishing of all present governmental bases for the sake of setting up a different "down-with-everything-that-is" regime. The name *Leftist* came into its present use and meaning as result of application to those who sat on the left of the chairman or president in political discussions. *Extreme* is a generic term sometimes used for covering *advanced* and *red* and *left* and *radical*, an extremist being, according to the conservative thinker, either a red or a radical or a leftist, or even very often a progressive. *Insurgent* implies rising against; in most usage this implies rising against a government or other constituted authority. But such movement may be entirely emotional or spasmodic, not necessarily the result of advanced or radical thinking. It may, on the other hand, denote the ultimate manifestation of such thinking. *Rebellious* may also connote less of reason than of emotion, indicating sheer refractoriness or insubordination. But, again, *rebellion*, like *insurgency*, may spring from well-thought-out plan and philosophy, and it is the stronger term of the two by virtue of the fact that it implies more effective organization or armed action and resistance. Both the rebellious and the insurgent are bent chiefly upon reform within government rather than upon total overthrow of government. *Iconoclastic* means destructive of fixed order; it denotes violent onslaught upon conservatism, orthodoxy, and tradition because of their retardation of advanced or progressive movements. Like *insurgent*, *iconoclastic* pertains to any reforming or revolutionary action, as when you speak of the insurgent verse of Robinson Jeffers and the iconoclastic prose of Gertrude Stein.

William Schwenck Gilbert was the LIBRETTIST and LYRICIST; Arthur Seymour Sullivan, the COMPOSER.

Librettist is the agent noun of *libretto* which is a diminutive based upon Italian *libro* (Latin *liber*, book), and thus means little book, and by specialized extension a book containing the words and story of an opera, or the words themselves. (Anglo-Saxon *boc* and *bece*, beech, may be cognates. It is the tradition that the Saxons wrote their runes on the bark of the beech, and that our word *book* descends from one of these early forms (cf. German *buch*). But *libretto*, which is akin to *libel*, is an outright adoption from Italian.) *Lyricist* is one who writes lyrics or songs; the word is ultimately Greek *lyra*, lyre, the small harplike stringed instrument to the accompaniment of which songs were sung. Elegy, hymn, psalm, sonnet, rondel —any emotional expression written with rhythm and usually with rhyme —is a lyric. In view of the fact that the lyric so easily lends itself as auxiliary to the drama, it is usually embodied in a *libretto*, and many famous librettists have been famous lyricists also. *Composer* is both a generic and a specific word; as the former it means anyone who forms or constructs or puts together or fashions anything into proper state or workable condition; as the latter it means chiefly a writer of music, and this special meaning is grasped apperceptively by most people once the word is mentioned. An author is sometimes called a composer, however, and in technical printing language a composer is a typesetter. *Auhor*, like composer, may

mean in general one who puts things together or who perpetrates anything, as when you say that someone is the author of a painting or the author of a trick or the author of an enterprise. But in specific literary usage *author* denotes one who has written acceptably for publication and who has had books, essays, poems, dramas, or the like, published. Composers, lyricists, librettists are authors, and if they themselves produce their own works, they may be called authors of productions. *Writer* denotes one whose occupation is writing, one who writes for a living; he may never have anything published, and may have no ambition to. On the other hand he may sometime become an author *per se* by virtue of having some form of writing published. He may thus spend his entire life writing and never become an author; and one may become an author once (of one book, say) and never do any other writing. But the two words are used interchangeably, and this tweedledum and tweedledee of differentiation is not much respected today. *Editor* is one who has charge of editing a publication (newspaper) or one who writes editorials for a paper or periodical (sometimes called *editorialist*) or one who revises or corrects the writing of another (*copy editor*) or one who glosses or annotates someone else's work. *Journalist* is one who writes for a newspaper, and is thus a professional writer, or one who edits or manages a newspaper or periodical; and he may be one who keeps a journal or diary, as did Emerson and Pepys and Evelyn, and is thus sometimes called a *diarist*. The term *journalese* is applied in particular to that style of writing that is characteristic of the newspaper, such as the technical lead and detached paragraphing and editorial argument and exposition and, in some instances, the racy slang and colloquialism that creep into the columns. *Publisher* is one whose business it is to see to the manufacture of printed matter and to market it; he may make and sell books or magazines or newspapers, or all of these, and he may himself be editor *and* publisher or writer *and* publisher or author *and* publisher. A publisher may have his own printing plant, or he may pay a printing establishment to manufacture his form or forms of publication.

The LIKENESS of the twins makes individual identification almost impossible, and as they hop and skip and jump down the street they bear close RESEMBLANCE to a pair of prancing colts.

Anglo-Saxon *likeness* or *alike*ness means having exact appearance of; it is a general word and is very elastic in its coverage, but it is also the "closest" term discussed in this paragraph. A likeness may be a photograph or copy or portrait or effigy, or it may be merely an approach to similarity as between one mountain range and another. It pertains more particularly to the reality or actuality of appearances, whereas *resemblance* may suggest merely a superficial or imaginary or single-feature correspondence of appearance. The so-called Great Dipper in Ursa Major bears resemblance rather than likeness to the utensil that is called dipper. *Similarity* is more abstract, less concrete, than either of the foregoing terms; you say of two persons, for example, that they have similarity of temperament and resemblance of carriage and bearing but they are not twins. Things that are like have very close or exact correspondence; things that resemble

each other have external points of agreement; things that are similar are a little or to some degree or somewhat alike. *Analogy* is relational; that is, it implies related likeness as of parts or attributes or constituencies or conditions. Organs that correspond in function are analogous; new words that are built upon existing formations are analogous, as when you say that *dukedom* and *earldom* are formed by analogy with *kingdom*; but if you attempt to form the plural of *louse* or the comparative of *good* according to general rule, your analogy becomes false, since *louses* for *lice* and *gooder* for *better* are not acceptable forms. So that analogy is not merely comparison as between two objects but, in addition, as between the separate relationships involved. When you speak of the arteries of traffic in a great city or of literature as the mind of humanity, you make use of a resemblance or a similarity that is capable of parallel or analogous extension into many different individual relationships. When an analogy is especially apt and close, it is said to have *parity* of parts; that is, equality of value in application. If you attempt to draw an analogy between Olympian Zeus with his associate gods and the president of the United States with his associates in the cabinet, it will soon be seen to lack parity because it cannot be developed with much, if any, effective parallelism. If and when the money of one country is equal to that of another in purchasing power according to established ratio, the two moneys are said to be in parity. Two things that are in *agreement* are in accordance; one conforms to and is uniform with the other. Two things that are in *coincidence* (that *coincide*) are identical in one respect or in more than one. You say that the peace delegates are in agreement in regard to a particular treaty, though their views are not in coincidence on all of its provisions.

He **LIKES** *his whisky*, **LOVES** *his dog*, and **DOTES** *upon the lady of his heart*.

Like means to find pleasing and agreeable, to be inclined to favor, to be attracted to; it is general in all its connotations, used of persons or animals or things, and requires modification to convert its casualness into positive feeling. *Love* implies ardor and warmth and the involvement of deep emotional reaction. These two words are constantly interchanged in colloquial (and even higher) usage, but they should not be. *Like* should be applied only to the more ordinary and mundane, *love* to the higher and more dignified. You like food and drink, a building and a ride, a neighbor and a game. You love your sister and your country, your pet horse and your friend, your silent hours of meditation and your God. You do not love to dance or to eat a certain food; you do not merely like your child or your home. But even in these associations the two words are frequently interchanged, and by good writers and speakers. To say that everybody loves a lover, is happy and gay and perhaps exhilarating, but it is facetious rather than true. *Cherish* is a related term connoting very often the idea of indulging through fondness; it is sometimes substituted for honor in the marriage lines—"love, cherish, and obey"—and it is a more "adult" word than *foster* which implies the idea of growth or upbringing, as in *foster-child*. But both words imply in their respective spheres strong regard and close association, and both apply

chiefly to persons, though you may correctly speak of fostering a cause and of cherishing an heirloom. *Dote* (*doat* is archaic) may be Old Dutch *doten* (Anglo-Saxon *dotien*), doze. It came to mean sleepy or asleep as a result of loving to excess—"foolish fondness." Inasmuch as such affection is not uncommonly associated with age the abstract form *dotage* (*dote* plus *age*) was used to denote the extravagant fondness of senility—the attraction of December for May—and thus weak-mindedness. But *dote* and its derivatives may apply to all ages, both humorously and seriously. The agential forms are *dotard* and *dotant* and *doter* (*dotary* is now archaic). Slang *dotty*—shaky, weak, imbecile, demented, unsteady—may or may not be related; it may be a slovenly folk pronunciation of *dodder*. Then, again it may be *dot*, and thus mean spotty both literally and figuratively. What you *appreciate* you understand sympathetically and discriminatingly; but this word, too, is loosely used to mean *like* and even *love* and *cherish*, as in such general expressions as *I appreciate your help* and *I appreciate this gift*.

He thought to himself that he would rather be in LIMBO with these great-greats of his pre-Christian ancestry, than in the PURGATORY in which he now found himself.

Limbo is the ablative case of Latin *limbus*, border, edge, hem. By specialized extension of meaning it refers to the border of hell where unbaptized infants and good men of the era before Christ are said to be; hence, any place of confinement or neglect or oblivion; any place to which foolish and worthless things may be consigned. Used to denote the abode of lost souls the word is sometimes capitalized. It is still regarded as slang when it refers to jail. The nominative form *limbus* is used in a scientific sense to mean a border indicated by color or structure, or both. *Purgatory* may be used of place or condition that makes for spiritual purging by way of temporary suffering or expiation and ultimate purification. According to Roman Catholic doctrine it is a place or state where souls through penitence are, by such suffering and expiation, cleansed of venial sins before being admitted to heaven; the Church holds that souls in purgatory may be helped by Mass and by the prayers and the alms of the faithful among the living. By extension the word pertains to any temporary suffering or misery or condemnation. Its derivative meaning is "act or process of cleansing from." *Hell* denotes the place and condition of punishment for the dead who have been wicked, the abode of lost souls and evil spirits, and thus, figuratively, any place or condition of torment—a dungeon, or mental anguish. The Greeks called hell *Hades* which is now somehow usually capitalized, whereas *hell* is not usually; to them it meant a subterranean abode of gloom and terror, surrounded by the rivers Acheron, Cocytus, Lethe, Phlegethon, Styx. The Greeks also called it *Tartaros*; the Romans, *Tartarus*. Homer said that it is a dark abyss as far below Hades as earth is below heaven. The Hebrews called it *Sheol* which means cave or underworld, the grave, the place of the dead; they also called it *Gehenna* which is Hebrew *gehinnom*, the latter part of the compound being the name of a valley outside Jerusalem where garbage and rubbish were thrown and where disposal fires were kept constantly burning. So when you tell a person euphemisti-

cally to go to Gehenna you are in your heart sending him to the perpetual fires of hell. The French call it *enfer*, infernal or lower regions; the Spanish, *infierno*; the Italians, *inferno* (hellfire, *fucoco dell'inferno*); the Russians, *ad*. The word *hell* itself is Anglo-Saxon *hel(l)* (Scandinavian *hel*, German *hölle*).

His outlook is so LIMITED, his point of view so NARROW, and his ideas for our future development so PAROCHIAL, that I do not think him at all the right person to become a member of the board of trustees.

Limited means confined or restricted or circumscribed, usually as result of external conditions; it suggests a line or a stoppage that ends possibility of progress. One whose outlook is limited probably lacks the expansive qualities of mind and heart that come with a liberal education and a progressive environment, or he may have the sort of mentality that can be developed only so far. Outside this particular company the word pertains to the curtailment of scope or range as result of law or regulation; a limited monarchy is one that is controlled by a constitution; a limited train, one that accommodates only a certain number of passengers, that charges extra fare, and that makes few stops; a limited business undertaking (usually indicated by the abbreviation *Ltd.* carried after the firm name, especially in England), one that holds the liability of each shareholder to a fixed guarantee which is usually the amount of his stock or shares. *Narrow* here indicates illiberal, unenlightened, lacking in breadth of consideration and sympathy and understanding, perhaps bigoted and prejudiced. *Narrow-minded* confines these meanings especially to the mind; he who is narrow-minded is said not to have an open or a broad mind, but, rather, a mind closed to liberal attitudes and opinions. *Parochial* is Latin for belonging to the parish; here, as elsewhere in figurative use, it indicates a special application of *limited*. He who has parochial ideas in regard to progress or development, confines them to the parish or province, is provincial rather than world wide in his ambition and imagination, and thus unable to see and understand forward movements as going beyond his own particular round or limit. *Small*, in this category, signifies all of the foregoing meanings and it may, in addition, include petty, paltry, mean, ignoble; it thus connotes not only lack of mental breadth and "size" but, as well, certain narrowness of dispositional qualities that negatives greatness and largeness of character. *Restricted* is derivatively "bound back"; that is, held or kept within boundaries. It is a more objective term than *limited* as applied to persons. He who is limited is prevented from forging ahead because of his own internal handicaps; he who is restricted is prevented because of bars and walls and other such external and artificial obstacles. He who is limited in mentality cannot get beyond a certain point in understanding and intellectual acquisition; he who is restricted is fenced in. *Confined* in this association is stronger than *restricted*; it means more firmly and impassably held in, and perhaps fettered and shackled and imprisoned. He who is confined is probably more irksomely held than he who is limited or restricted. *One-sided* literally means pertaining to but one side of anything, as a one-sided box or a one-sided wheelbarrow. But here—and usually—the word is used

figuratively in the sense of partial, unfair, inadequate, taking but a single consideration or point of view. It is thus covered by *limited* and *narrow* and *small*, and the other terms above discussed. The now fashionable (in statesmanship) *unilateral* is the Latin equivalent of Anglo-Saxon *one-sided*, and it may be literally used as synonymous. A unilateral family tree pertains to one side of a family only; a unilateral medicine is one that affects one side of the body only; a unilateral growth on plant or animal is a growth on one side only. But it is for the most part applied in the sense of that which is undertaken (and signed) by only one of two or more persons or political affiliates, and which is thus binding or obligatory on such party. The terms *bilateral*, *trilateral*, *quadrilateral*, and so on, mean respectively two-sided, three-sided, four-sided, and are used similarly of relationships involving more than one. A unilateral arrangement between two countries is one that is not reciprocal, and is thus one sided, partial, and incomplete. A bilateral arrangement between two countries is one in matters relating to the interests of other countries without their being invited into the negotiations.

Though he was a professional LINGUIST, he found that he needed an INTERPRETER when he arrived at this strange African port.

A *linguist* is one who knows many languages and is skilled in their use. An *interpreter*, in this company, is one who translates from one language to another at intervals while people are communicating by different languages, the intervals being comparatively short breathing spells and the interpretation being free and idiomatic rather than verbatim. But *interpret*, *interpreter*, *interpretation* are all used in the general sense of making something plain and are thus equivalent to *explain*, as when you speak of interpreting road signs or a news item or the feelings of a friend or a threatening sky, and so forth. A *philologist* is etymologically a word lover; the word formerly meant one who loves literature, especially classic literature. It now means scholarship in language and written records and the etymology of different languages with all that this implies by way of ethnology, linguistic history, evolution of etymology and grammar, and so on. The philologist is not necessarily either a linguist or an interpreter though he may easily be one or the other, or both. The *semanticist* is a philologist who specializes in word meanings, especially in the meanings of speech forms and phonetics; he studies the historical and psychological manifestations of word forms and phrases especially as they have undergone significant changes during the course of their development. A *lexicographer* (*dictionarian* is now obsolete) is a writer or compiler of a dictionary of one sort or another, from the merest lexicon or wordbook to a great unabridged dictionary of a language or languages. A *glossarist* is one who writes glosses, that is, textual notes and explanations (marginal or interlinear or appendix), or who compiles lists of words (with explanations) peculiar to a certain field, such as science or theology or a particular literary work (*glossa* is Greek for tongue). An *orthoëpist* is one who specializes in the pronunciation of words; a *phonologist* is an orthoëpist who specializes in alphabetical sounds, and thus in the sounds of letters as they pertain to the pronunciation of words. A *thesaurist* is a compiler of words according to some special category or classification, as of synonyms and antonyms. An

etymologist is a philologist who makes a specialty of word derivation—roots, modifications, combinations, and so on. An *exegetist* or *exegete* is one who is expert in the interpretation of a text, especially biblical and other religious texts as well as ancient manuscripts; he concerns himself principally with the spirit of the thought expressed. An *expositor* is an explainer or expounder or elucidator or commentator; it is a more general term than the others here treated, but is used specifically of difficult texts. (*Expound* derivatively means to put or place before; *explain*, to make out plainly. From the one comes *exposition*; from the other *explanation*.)

He LISTENED at the keyhole but he couldn't HEAR a sound.

Listen implies conscious effort to hear, concentration and application to the business of hearing; listening is applied hearing. *Hearken*, like *list*, is its now archaic and poetic equivalent. *Hear* implies no conscious effort; you hear in spite of yourself, just as you see and taste and feel and smell. Hearing is an elementary sense reaction; listening is that sense function bent to definite ends. The use of *attend* in the sense of hear or listen to is now almost archaic; it is the Latin equivalent of Anglo-Saxon *heed* which means not only hear and listen but pay regard to, remember, hold in mind (for future guidance). *Heed* what I say means mind what I say, keep it in mind, put your mind to it, pay attention to. But *heed* is likewise passing as both noun and verb. *Concentrate* means literally "to center upon or with or in," that is, close your hearing and listening and heeding to everything else but some particular matter in hand. When you concentrate you heed intensively, eliminate all but the most essential elements, and then dwell upon them. To *center* is to focus upon or in; you do not center around, for this is impossible of accomplishment. *Center* connotes inness, not aroundness. *Apply* is "to fold" to some particular use or function, to give close and assiduous attention to.

He spent the LIVELONG day talking to his LIFELONG friend now only just returned from exile.

Livelong is an extended and intensified form of *long*; it means whole or entire or complete; it sometimes takes on the connotation of slow or tedious, according to context, as when you speak of someone's drumming on the piano the livelong day. *Lifelong* means, as it should do by composition, continuing or enduring or lasting through life. *Lasting* pertains to that which does not come to an end; it is a generic term covering both the abstract and the concrete, and is the Anglo-Saxon equivalent of Latin *permanent*. *Lasting*, however, conveys something of the idea of performing or following or going on, whereas *permanent* signifies the idea of remaining without change and to some extent suggests holding in place or stationary. The one, in other words, is more commonly used to denote continuance; the other, fixedness or stationariness. In the main, however, *permanent* suggests for life, for a long time, "for keeps," but in a relative sense only, as far as life and fortune are concerned. A so-called permanent certificate may after all be permanent only under conditions of issuance. These may change, bringing higher or, at least, different standards, and certification may accordingly be revised. So-called permanent or lasting colors hold for a long time but not

forever. What are called permanent improvements may imply stone and cement, and lowered insurance rates, but earthquake and hurricane may "take the permanence out of them." *Stable* is Latin *stare*, stand; it is likewise more of an "external" word than *lasting* or *enduring*. It means fixed or firmly set up and established, but to a somewhat lesser degree than *permanent* which immediately places itself under suspicion by suggesting its antonym *temporary*. *Enduring* is to *durable* very much what *eternal* is to *temporal*; it supersedes time and circumstance in its connotations, and pertains for the most part to the abstract rather than to the material. You say that iron is durable; mother-love enduring. Durable implies stubborn resistance, defiance of the destructive forces of wear and tear, and is less personal in its applications; whereas *enduring* implies stubborn continuance and persistence, suggesting more of the personal therefore, of patience and long suffering, and of conscious effort in coping with misfortune. *Perdurable* is an emphatic form of durable; it means lasting through and is now by way of becoming archaic. *Inveterate* derivatively means getting old; it is used in both favorable and unfavorable senses to denote what has from long continued or stubborn use become habitual, as when you speak of an inveterate smoker, an inveterate gambler, an inveterate offender. Though it is correct to speak of an inveterate churchgoer or of an inveterate philanthropist, the word is not very much used in such constructive connections, unfortunately perhaps. But whatever has become fixed or habitual merely as result of "that's-the-way-I've-always-done-it" attitude is properly designated as inveterate. *Chronic* also has Father Time in it (Greek *khronos*, time); but this word implies that which endures—ailment, disease, habit, quality, condition, and so forth—in spite of attempted measures of reform or readjustment or remedying. A chronic ailment is one from which you do not get well though you have done everything possible to remedy or cure it. *Confirmed* is an intensive form of *firm*—*firm* plus *con*, against; what you are confirmed in you are firmly against changing. A confirmed drinker is worse than an inveterate or a chronic one; a confirmed criminal is one for whom there is no hope of reform. You say that your grandfather is an inveterate baseball fan, that he is a sufferer from chronic rheumatism, and that he is a confirmed smoker even though he has been told that smoking is very bad for his heart.

His aim was LOFTY; his ideals, SERAPHIC; his rage—TOWERING.

Anglo-Saxon *lofty* means literally anything high or tall (derivatively it means air, sky, heaven) but its literal uses are of less consequence at present than its figurative ones. The idea of height is implied, of course, when you say that a tree is lofty. But this is primary. What you mean is that, in addition to its height, the tree is of imposing and majestic appearance. By further transference of meaning, you say that a person's ambitions are lofty, meaning not at all that they are tall or elevated but that they are high in spirit and hope, and worthy in aim and focus. The word is also used unfavorably to mean haughty and proud and even snobbish. *Seraphic* here means worthy of the angels, worthy of God, excelling all other imaginable things, "out of this world," transcendent, ecstatic. One whose ideals are seraphic is likely

to be carried away by them, and thus be visionary and impractical. *Cherubic* pertains more particularly to the beatific innocence of an infant; it is a "younger" word, suggesting the rapt and absorbed contemplation of a child as he gazes upon that which is inexplicably consuming of attention and worship. *Angelic* is more general than either *seraphic* or *cherubic*; colloquially anything that is characteristic of angels, and is thus heavenly, saintly, idealistically beautiful and perfect, is "in danger" of being called angelic. As far as the biblical pictures are concerned, an angel is a winged youth; a cherub, a child's face intently fixed upon Jesus and His throne (the cherub may have elementary wings); a seraph, according to Isaiah (6:2) a celestial being with six wings. *Cherub* and *seraph* are Hebrew words, pluralized respectively *cherubim* and *seraphim* but there is a growing tendency to pluralize them regularly—*cherubs* and *seraphs*. The Greek prefix *arch* means chief, principal, very great; thus, *archangel* means chief angel, leading angel, one of the seven celestial Christian warriors. *Towering* in its literal senses means like a tower, high, lofty, tall, elevated; it, too, is used figuratively, and is applied both favorably and unfavorably, seriously and facetiously. A towering rage may have its humorous manifestations, as may a towering headdress and a towering aspiration. In its figurative uses it more often conveys the idea of rising to a higher pitch of fury or violence or intensity than that of the tamer emotional displays. *High* is the antonym of *low*; *tall*, of *short* (in most but not all usage). Both words have their relative and distinctive uses. *High*, for example, is never used of persons or animals; *tall*, never of degree or extremity or intensity; but either may be used of a wide variety of things nevertheless. You say tall or high building or tree or grass, high mountain or temperature or speed, tall girl or corn or candlestick. But, figuratively, "high horse" and "tall story" are at least colloquial. In relation to proportionate size, *tall* is used of anything of which the height is markedly or conspicuously great for its base or breadth or diameter; it may thus be correct by this principle to speak of a tall or a high highboy and a tall or a high lowboy; of a tall giraffe but a high elephant, and of a horse as so many hands high. *Lofty* may be used literally for *high* or *tall* in many connections, and, as above indicated, it may be poetical and figurative, favorable or unfavorable. One who carries his head in the air, may be said to have a *lofty* or *toplofty* manner; that is, an emphatically conspicuous manner. *Toplofty* is a popular, often a provincial, stressed form.

Though the order at first seemed to be a LORDLY decree, it was later seen to have been a MASTER stroke.

Lordly suggests superior, condescending, pompous, inclined to parade power. *Master* is primarily noun and verb appropriated to adjective use to mean controlling, being master of, having such power as is commonly attributed to a master; it is constructive and favorable in connotation. *Masterful* suggests power to command and compel, and thus to impose one's will upon others; hence, it is often used in the sense of arbitrary, domineering, imperious, self-willed. *Masterly* means expert, befitting a master, characteristic of a master, in a suitably skillful and confident manner; it is favorable in its connotations, and it might be substituted for *master* in the introductory

sentence. *Dominating* means merely ruling or controlling or uppermost, and is used both favorably and unfavorably; a dominating influence may control for better or for worse. It is Latin *dominus*, lord or master, whereas *master* is ultimately Latin *magnus* of which *magister* is an emphasized comparative. *Domineering* is cognate with *dominating* but it has retained the idea of lordly in its unfavorable senses; it means insolent and overbearing and arbitrary, inclined to display tyranny in command and control. *Dictatorial* implies method in displaying power and authority; a dictator is an "imperious sayer"; he who is dictatorial "lays down the law" in highhanded fashion. The word has fallen from grace, however, since formerly it implied, as it still may imply, dominating method of taking charge and managing in a crisis of any sort that demands firmness, such as an uprising or an earthquake, when equitable distributions and impartial regulations are of the greatest importance. A military dictator must for the good of his cause be given absolute power. But *dictatorial* is today almost exclusively an unfavorable term, owing to certain unpleasant world events. An *imperious* person is one who is by nature or by circumstance, or both, arrogant or masterful; a despot may very likely be imperious. An *imperative* person is one who is positive, confident, unmistakable, perhaps sharp in commanding and compelling, but chiefly because a given situation requires him to be, rather than because of innate tendency to be so; a military leader or dictator is imperative. But *imperious* applies chiefly to persons; *imperative*, to actions. A vixen is imperious; the "stern daughter of the voice of God" is imperative.

He bewailed his LOT and cursed the stern NECESSITY that had victimized and undone him.

Anglo-Saxon *lot* and Latin *portion* are, in this company, equivalent terms meaning that which befalls one or comes to one, the former having somewhat more of the idea of chance or hazard or gamble in it, the latter implying a little more of the idea of justice and equitableness in distribution. You speak of drawing lots, not portions; of the portion, not the lot, that has been meted out to you. *Portion* suggests more of a guiding, perhaps divine plan; *lot*, Lady Luck at random and on the loose. You say that your lot in life is fickle, that your portion has been decreed. But the two words are used interchangeably in much expression. *Necessity* is frequently modified by hard or harsh or strict or severe or stern; in the introductory sentence, and in all similar association, it means blind inevitableness, predetermination, the doctrine that all things in and about life have been rationally determined, nothing whatever having been left to chance or hazard or even free will. *Fate* means much the same but it pertains principally to the power behind necessity that determines all being and all events connected with it without regard to human reason and justice and righteousness. It thus retains something of its derivative connotation. The three fates of Greek and Roman religion were Clotho (spinner of the thread of life), Lachesis (disposer of the lots deciding its length), Atropos (the inflexible cutter-off of life). In present-day usage *fate* covers not only lot and portion and necessity, but fortune, destiny, doom, destruction, death, and, as well, in looser usage, issue or outcome. You speak of the fate of those who went down on an

ocean liner and also of the fate of someone who failed in an examination, its gamut thus running from the most momentous of events to the most casual. *Fatalism* is the doctrine that everything that happens is prescribed by a higher power, and is thus inevitable; it is, likewise, the mental attitude that manifests belief in this doctrine. *Fate* carries in much usage a note of pessimism, which *doom* emphasizes by denoting, as a rule, ruin, calamity, condemnation, finality of divine judgment or decree. The terms *crack of doom* and *day of doom* and *doomsday* (*domesday*) mean day of final judgment, though the first refers more specifically to the signal for the day of final judgment. (The *Domesday Book* is the book compiled on order of William the Conqueror containing the record of the statistical survey made of England in 1085 and 1086.) *Destiny*, on the other hand, is something of a middle-course term; it is Latin *sto*, stand, preceded by intensive *de*; thus, firm stand or fixity or inflexibility. It connotes irrevocability as result of the will of God, but it may imply willing for good as well as willing for the opposite. What our destiny is none of us may be able to foresee; hard necessity requires that we keep on working and striving, even though in the end utter damnation may be our fate. Whatever be our lot in the game of life, whatever the portion doled out to us, we must meet our destiny (though it be doom) with courage when our time comes. Fate is a process; destiny, an end. *Predestination* is the term used by John Calvin for *foreordination*; both words mean, in this connection, the determinism exercised by an all-wise, all-righteous, all-rational Supreme Being pertaining to all things, especially as it touches the future bliss or sorrow of men. The former is the more commonly used in relation to religion. It is the Supreme Being's prescience and omniscience that enable Him to determine and decree and foreordain or predestine equitably, with severe precision of justice. Or, at least, this is the contention of many religionists.

LUCKY in adventure and FAVORED by circumstance, he is nevertheless not SUCCESSFUL.

Lucky connotes a large element of chance regardless of merit; it implies that "things come one's way" regardless of effort or worthiness necessarily. *Favor* carries the idea of absence of all obstruction or interference; it was once used almost exclusively to denote the good-will of the gods but this meaning has been abandoned for the most part, to be taken over by *providential*. The implication of divine intercession even in this word, however, has largely passed, except among deeply religious people who habitually credit Providence for any good fortune that befalls. *Providential* at present means simply very lucky or opportune. Owing to the supernatural connotation that still clings to some slight degree it may be said to be a more emphatic equivalent of the two preceding words. *Successful* is applied to any person (or undertaking or enterprise or essay) that achieves what it was purposed to achieve, that realizes desired and worked-for ends. *Prosperous* is almost its exact synonym, but it is more frequently applied to state or condition and to larger affairs than the merely personal; it has in it, too, derivatively a little of the idea of hope and faith, and is thus tinged with the idea of beyond human power. But in much usage it is interchangeable

with *successful*. *Fortunate* indicates prosperity and success, and is used in connection with more serious and continuous undertakings and relationships than is *lucky*. You are fortunate in your investments, lucky in your gambling, favored by education and upbringing, and successful in the life you have made for yourself. *Good will* (*goodwill*) is that favor or advantage that has come about as result of continued reputable activity in any field, especially in business, over a period of years, and that represents an asset over and above the mere value of commodity and service. It is benevolent desire for the welfare and prosperity of others without the element of condescension that is contained in the word *favor*.

When he attained his MAJORITY he fell heir to more money than is good for anyone of that AGE.

In this connection *age* is loosely used to denote a stage or period of life without necessarily signifying specific dates. You speak of middle age, old age, mature age, tender age, mental age, physical age, as well as someone's being thirty years of age. And the word *age* is frequently used alone to denote old age, as when you tell someone to have respect for another's age. The term of *age* usually means the attainment of twenty-one years of life; this is also designated as full or legal age, though in some countries and states, twenty-five is full or legal age for men, eighteen for women. One who has reached legal age is said to have reached or attained his *majority*, the age at which he is permitted by law to vote and take over management of his own affairs. On reaching his majority a person is said to come of age. The terms *young for his age* or *old for his age* mean that a person who has lived a certain number of years by calendar count, is either younger or older psychologically or emotionally than the calendar index indicates as normal. One of the purposes of intelligence testing is in large measure to ascertain variance from age norms in the individual. *Majority* also means a greater part, more than half of any total. Eight votes constitute a majority out of twelve. *Plurality* in connection with voting returns means excess of votes over those (usually more than two) for any other candidate for the same office, especially over the number for the next best-running opponent. If Harry has 200 votes, Bill 80, and Sam 60, Harry is elected by a majority of 60; but if Harry has 200 votes, Bill 180, and Sam 60, Harry is elected by a plurality of 20. In general, *majority* applies to the party having the greater power in any legislative body. And in army affairs it pertains to the rank or commission or office of a major.

The philanthropist's interests were not only MANIFOLD but MULTIFARIOUS.

Manifold is *many* plus *fold*; it is Anglo-Saxon *manigfealdian*, multiply. Its semi-Latin equivalent is *multifold*, Latin *multus*, much or many, plus Anglo-Saxon *fold*. The two words are often used as synonyms, both meaning many folds or layers or many times doubled, numerous, varied. But *manifold* has come to be more correctly applied to anything having varied character and features, or anything manifested in many ways, or anything having many facets or elements. *Multifold* is now more generally used in reference

to mechanical processes, as when you speak of running off multifold copies on a duplicating machine. You speak of manifold duties and manifold recreations, of multifold signature sheets and multifold summary statements. But as noun, adjective, verb, *manifold* is much used colloquially in reference to making copies of papers, as by means of carbon or other device, and the agent noun *manifolder* denotes one who or that which manifolds or makes copies. *Multifarious* carries the idea of manifold beyond that of numerous and varied to that of diversified; it may suggest incongruity and heterogeneity. If the interests of the philanthropist were multifarious, they were probably too widespread to permit of his personal scrutiny and some may thus, perhaps, have been more or less misapplied. *Manifold* does not suggest confused and unsystematic; *Multifarious* frequently does. The much-used combining forms based upon Latin *multus* (*mult* and *multi*) are usually self-explanatory—*multicharge*, *multiform*, *multigraph*, *multimillionaire*, *multivalve*, *multocular*, and the like—whether it precedes an Anglo-Saxon root or a Latin one. There are quite as many Latin words of which it is a prefatory form as there are English, of which *multilingual* and *multispeed*, *multifarious* and *multifold* are respectively representative.

Though there were not MANY expected, SEVERAL came.

Many is plural—it means more than one, more than two, more than few—but just “how plural” it is depends upon context. If you say that many attended the circus and that many attended the yogi’s lecture, you speak of two different “manys,” and their relative significations must be considered—perhaps five thousand is the many you mean for the circus, one hundred for the lecture. Any relatively large number of considerably more than few is the best definition that can be formulated for this vague word. *Several* is similarly indefinite; it means more than few, not very many, and it is again relative, having greater range of signification when used in relation to a large whole number than to a small one. Strictly, more than two may be regarded as several—must be in some relations. *Several* never means all, not even almost all. *Many* may be synonymous with *all*, as when you say All were invited and there were many of them. As a rule, however, *many* refers to considerably fewer than all, though it may mean almost all. *Several* is Latin *separo*, separate, and it remains true to derivation in that it always conveys something of the idea of singleness or apartness, whereas *all* and *many* suggest a degree of homogeneity. *Numerous* means more than many—so many units or persons, indeed, that numbering is suggested (Latin *numerosus* means in great number). *Myriad*—all but archaic—is interchangeable with *innumerable*; derivatively it is Greek *myrioi*, ten thousand, but it is now used, without thought of specific notation, to mean an indefinitely great number. *Sundry* is used as an adjective chiefly in the expression *all and sundry*; it denotes *several* plus, that is, it stresses the idea of individual or apart or separate even more than *several* does (*sunder* and *asunder* are the same word—Anglo-Saxon *onsundran*). When you say *all and sundry*, you mean by *all* the units or persons referred to collectively, by *sundry* the units or persons referred to individually. *Sundry* implies wider differentiation than *several*, and may thus often be used as a nearsynonym of *miscellaneous*;

several denotes a closer relationship among units. You have several hats in the closet, sundry utensils in the workshop. As noun (usually plural—*sundries*) the word signifies miscellaneous items and details too numerous to be separately listed. *Divers* is closer to *several* than to *sundry*, implying more than one but not a great many, and suggesting different kinds without emphasizing difference. *Diverse* means distinctly unlike and different and separate. You say that divers efforts have been made to accomplish something, and that the opinions of the two men are as diverse as day and night. *Divers* is passing, and when used at all today is in most expression interchangeable with *many*, *several*, and *sundry*; its work is being increasingly done by *diverse*. *Divers* is accented on the first syllable; *diverse* on the second.

"*The MASTER of the palace kept a MISTRESS just for malice.*" (Old Rhyme)

Master is a constant—Anglo-Saxon *maegister*, Old French *maistre*, Dutch *mieste*, German *meister*, Italian *maestro*, Latin *magister*. It is *mag*, the root of Latin *magnus*, and is in itself a kind of double comparative, cognate with *magis*, more. *Mister* is a corrupt pronunciation of *master*, and it is rarely if ever written out. But abbreviated as *Mr.* (plural *Messrs.*) it appears to be indispensable as a title of address for adult males, *master* being spoken and written very often as a corresponding title for young men. Both *Mr.* and *Mrs.* were originally titles of honor, but they are now used indiscriminately of man and of married woman respectively. *Master* has at present broad general uses, as in master craftsman, master builder, master of arts, and the like. A society of masters in any one field of work was once called a *mistry*, a corruption parallel to *mister* for *master*. French *métier*, suitable work or trade or occupation, was once spelled *mestier*, and the Latin *magisterium* was still respectable. But the confusion of this word with *mystery* (Latin *ministerium*, Greek *mysterion*) meaning anything inexplicable, especially in relation to religion, was in the early centuries something to be reckoned with, especially since the Middle English word for craft or trade was *misterie* or *mister*. The ancient mystery plays were so called because they were acted by craftsmen in the art. But they also treated of religious—that is, mysterious—subjects, so they were appropriately named for two reasons. The increasing affectation of Italian *maestro* has come about as result of the almost indiscriminate use of *master* in so many connections. *Mistress* is etymologically the feminine of *master*, and was once regarded as its true antonym. It is now almost archaic in this connection, and in general except in its degenerated meaning of paramour. *Mistress* meaning head of a house or female head of a family or a school, or as synonym for woman teacher is decreasingly used, though *postmistress* remains as a governmental term, and *headmistress* and *schoolmistress* are still sometimes heard (the former particularly in England). This decreased usage is largely due to the unfavorable application that the word has taken on in the sense conveyed by the introductory sentence. *Miss* and *Mrs.* are in general use, to be sure, but rather as conventional titles than as anything else. The latter is corrupted to *missus* or *missis* in pronunciation but neither of these illiterate spellings is often committed

to paper. Mrs. was for a long time used for either a married or an unmarried woman. The Latin feminine *magistra* was eventually written *magistrissa*, just as the French *maistresse* became *maitresse*, whence our *mistress*.

He is too much absorbed in MATERIAL things, and too OBJECTIVE in his mental processes to have much interest in psychical phenomena.

Material in this company pertains to matter as external reality, to the physical, the corporeal, as opposed to the spiritual and the ethereal and the impalpable; whatever is perceptible and knowable through the senses is regarded as material. *External* applies to that which is outside or beyond the body, which is perceptible in the world of reality beyond the individual. *Exterior* may be used synonymously with it, but it more frequently applies to that which may be closer, and it is preferable to *external* when perimeter or boundary is indicated. You speak of the exterior form and structure of a castle, of the external beauty of the countryside in autumn; of the exterior gate of the prison wall, of the external world beyond it. *Extraverted* or *extravertive* (the prefix may be *extro*) pertains for the most part to human beings whose entire mental and emotional interests are directed to externalities, whose satisfactions are derived from turning their attentions exclusively toward persons other than themselves and to the realities of the outside world. *Extraversion* (*extroversion*) may result from fear of oneself, from curiosity, from herd instinct, from ambition (opportunism), from lack of internal resources, from lack of power to concentrate, and the like. And it may beget superficiality, fickleness, dissatisfaction, ineptitude, worldly success, important friendships, disgraceful encounters, and so forth. Like *introversion* it may denote a pathological condition. *Objective* likewise pertains to whatever is external to the perceptive faculties, to whatever is without one's being and is thus viewed as external to consciousness. It thus indicates an attitude that is separate and apart from personal coloring or bias, and that regards an object as a reality with independent existence in and of itself regardless of thought and experience. But it suggests nothing by way of exaggerated behaviorism. Loss of fortune is an objective reality of which suicide may be a subjective consequence. The death of a loved one is an objective reality; grief is a subjective reaction. The leaning Tower of Pisa is an objective fact; your personal impression of it as you gaze upon it is a subjective mental concept or picture or idea. You say that biography or history is an objective form of writing because all of the facts have to be gathered from sources external to the writer. If in writing the biography of someone, you not only assemble these facts pertaining to his life (objective data) but interpret them according to your own particular points of view, then your biography of him becomes an objective-subjective treatise. *Objectivism* means the ability to consider anything or any person apart from his own ego or personality; it pertains to that theory that holds human knowledge to be based upon the external material world rather than upon and within the individual ego. He who paints the scene as he sees it is an *objectivist*; he who paints the scene as he feels or interprets or idealizes it is a *subjectivist*. Burns' "O wad some power the giftie gie us, To see oursel's as ithers see us!" means O that we could objectify ourselves—stand off and

away from our subjective selves—and get a good look at ourselves as if we were detached or external or objective physical phenomena.

The offender cannot be said to be without MEANS, your Honor, since we have shown that he has a COMPETENCE.

Means, in this association, denotes wealth or property or money as an instrument for procuring; it applies generally to over-all possessions having available usable income for expenditure. It not infrequently implies wealth, as in a man of means, but it is modifiable, as when you say that someone has unlimited means or limited means, increasing means or decreasing means. In general usage, however, *means* signifies actual ready cash from whatever source; thus, the expression “means at hand.” *Competence (competency)* implies adequate means for living comfortably, sufficient to supply all the necessities and many of the lesser comforts, a moderate income, as from a pension or an annuity or a trust fund, or an average salary. *Resources* is broader than *means*; it pertains not only to actual availability of money (income, capital, cash) but to potential wealth; it is available means plus convertible means, wealth computable but not immediately realizable. You speak of the potential resources of the United States oil lands, of the resources of the government through taxation against which loans may be made, and, figuratively, of one’s mental or artistic resources. Any wealth held in reserve comes under the head of resources, not necessarily under that of means. In most usage *resources* today pertains in the sense of convertible reserves, though the two words—*means* and *resources*—are likewise frequently used interchangeably. *Property* is also a general term meaning wealth, goods, stocks, bonds, and especially land—money and all that represents money. A theatrical production, a literary production (book, play), and art production (statue, painting) are all types of property. *Real property* or *real estate* means land together with whatever has been made a part of it by way of buildings or water, trees, mineral deposits, and the like. *Personal property* pertains to movables and temporary goods and chattels that are of the essence of personal ownership. In some uses this word is similar to *means*, in others to *resources*. When you speak of a man of property, you mean a man of considerable means; when you say that someone is “land poor,” you mean that he owns unproductive land which he is unable to sell or to rent. *Assets* may pertain to all the property owned by anyone or by a corporation, especially of a deceased person, against which payment of debts and legacies are calculated; and in accounting, *assets* means everything on a balance sheet that shows actual book value of properties, resources, materials, money in bank, cash on hand, and so forth. *Liquid assets* are such as may be converted immediately into cash, such as securities; *working assets* are such as represent capital invested on an impermanent or temporary basis. But *assets* is always spoken of or used with its antonym *liabilities* in mind, and vice versa; these two words represent the debit and credit teams of the balance sheet that “play” outgo against income. Both, like *resources*, are widely used in figurative senses, as character assets (honesty, industry, etc.) and character liabilities (dishonesty, laziness, etc.).

She is a MEDDLER and a BUSYBODY, and thus, naturally, a TALKER.

Meddler denotes one who interferes in the affairs of others officiously and impertinently, of his own free will and accord, that is, without being invited to do so. Derivatively the word is Latin *misceo*, mix; *medley* is the same word (and *medlar*, the name of the European fruit which is hard and bitter when ripe but palatable in decay, is cognate). The meddler very often mixes in order to pick a quarrel or, at least, to cause one as result of being inquisitive and prying and interfering. *Talker*, as here used, means not merely one who is able to talk fluently and likes to do so but one who talks too much, spreads rumor, gives away secrets, and by general innuendo causes uneasiness and vexation. A talker in this company may thus be called a *gossip* or a *gossiper*, its making little difference whether what he says is true or untrue so long as it is mischievous or startling or arresting or damaging. *Busybody* means meddler, and perhaps also gossip or gossiper; one who is officious and meddlesome in the affairs of others. Though he is usually a talker, the busybody may be disagreeably interfering and damaging without saying a word. *Intruder* is one who "wishes himself upon others," who forces himself upon others or into their conversation or privacy, who enters and encroaches where he is not wanted, or who aggressively thrusts his views forward when they have not been requested and are not desired. But an intruder may also be one who has mistakenly or accidentally forced himself upon others, owing to misunderstanding or misdirection or fortuitous circumstance. *Snoop* or *snooper* is, after a manner of speaking, a mum busybody; one who looks or pries or "noses" into that which is none of his business, his method being sly and sneaking, resulting often in meddlesomeness. He may, however, also talk—probably does—after his snooping has afforded him subject matter. Derivatively the word is Dutch *snoepen* meaning "to raid the pantry slyly" or "to eat sweets in secret," and is by adoption a low colloquial, chiefly American-language term. *Tamperer* denotes one who takes unwarranted liberties, as with a machine or a plan, meddling with its working or operation, perhaps mischievously, perhaps as result of deep-seated inability to "keep his hands off" things that do not concern him. In regard to persons, a tamperer is one who exercises influence upon another (others), and thus causes him (them) to think and do differently from what had been intended. Though the word is more often than not used unfavorably, it is not entirely without its constructive connotations. You may, perhaps, tamper with the mechanism of a car or a clock that refuses to go, and "just by luck" make it run. (*Tamper* is a faulty pronunciation of French *temperer*, Latin *temporo*, and thus a variant of *temper*.) *Poser* or *poseur* means one who attitudinizes, and thus makes himself appear what he is not. All of the foregoing terms may denote the poseur who pretends to be friendly or interested or informed or able in order to work some mischief. But a poseur may be merely one who artificializes himself, who puts on airs to create an impression, and the word (usually spelled *poser* in this connection, *poseur* is adopted from the French) may also mean a difficult problem or question or puzzle! the sixty-four-dollar question is often a poser. *Deceiver* denotes one who or that which misleads and thus causes one to take a person or a thing as real or trustworthy or beneficial

or sincere when such is not the case. But the deceiver does not always make persons or things seem better and more plausible than they really are, usually for the sake of advantage or beguiling or ensnaring. He may, as did the tramp in the famous O. Henry story *The Cop and the Anthem*, exaggerate the bad in order to benefit. *Double-dealer* means one who is treacherous and deceitful and two-faced in his dealings; he pretends to be dealing according to one set of feelings—honest, upright, dignified ones—when all the time he is dealing according to others quite different—dishonest, unjust, undignified. *Double-crosser* may mean the same, namely, one who cheats or betrays another, especially a friend or associate; it is frequently used to pertain in particular to one who, after promising to lose in a fixed contest, really tries to win after all and perhaps does; it is in connection with such action in games and sports, racing in the main, that the word was originally and is still generally used. *Kibitzer* is Yiddish. It originally meant to observe a card game, as an outsider or bystander. Later it expanded in meaning to contain the idea of meddling with the play by giving advice to the players. Now, further extended, it means meddling in affairs of any sort with gratuitous advice; the back-seat driver is a kibitzer, as is very often the fan at a prize fight or a ball game. The word is an adaptation from low colloquial mixed German *kiebitz*, lapwing, the crested European plover noted for its flapping and its shrill wailing cry that make it seem a sort of forbidding disciplinarian among other feathered creatures.

The MEMORIAL will be erected on the spot where the VESTIGES of early Mayan civilization were found.

A *memorial* is anything that serves to preserve remembrance of or honor to the memory of a person or an event. It may be extensive and impressive and distinguished, as a monument or a building or an area—park, square, boulevard—or it may be merely a marker or a grave, or an observance, or a bequest such as a provision for scholarships, fellowships, pensions, certificates. *Vestige* derivatively means footprint or sign, but as now used it suggests some actual remnant or remains of that which for the most part disappeared long ago, whereas the sign or footprint itself is called a *trace*. An ancient statue unearthed by archaeologists in Yucatan is a vestige of Mayan culture, but no trace has been found to prove relationship between the Mayans and the ancient Egyptians. *Track* is similar to *trace* in suggestion, but it pertains chiefly to concrete impression, as in speaking of the track of a wheel in the mud or the track of a rabbit in a field. *Trace* is more general in application; the trace of a certain perfume in the air of a room may constitute a clew to Lady Raffles. *Trail*, though frequently loosely used as synonymous with *trace* and *track*, means derivatively the mark of something more or less ponderous that has been dragged or drawn along; it is now used, however, to denote a passage through grass or forest, perhaps deliberately made, or an old primitive thoroughfare, or a kind of "secret shorthand" or wake made by means of signs understood by confederates. Hounds discover a trail by scent, and the trail is itself thus sometimes called a scent. Both trail and scent may be aided by tracks. *Token* is a significant sign that reminds, or awakes the memory, or warns, or memorializes, or guarantees. A *memento*

is a token, as is a *souvenir*, but the memento is somewhat more serious in its associations, a *souvenir* somewhat lighter and gayer. You bring back a memento from a battlefield, a *souvenir* from a wedding. *Remnant*, like *vestige*, implies part and parcel of the thing itself; a remnant of an old battle flag is a piece of the actual flag. An *emblem* is an object that contains habituated figurative association, as for example a national flag or the cross. *Clue* is a variant spelling of *clew*. Strictly, however, it is preferably used to denote anything—hint, step, sign—that serves as guide in solving a problem or completing an investigation. *Clew* is used in other senses—the lower corner of a sail or the loop and thimbles, the cords from which a hammock is suspended, a ball of yarn or cord or thread. The last is the original meaning and the one by which it merged into synonymy with *clue*—the thread of a story.

We shall MEMORIALIZE his heroism in marble, and KEEP the day of his birth as a precious holy day.

Memorialize means to present or address or enshrine a memorial; it suggests the concrete or material, such as a tablet or a slab or a monument, or a state or national document—anything that may be taken as a concrete reminder. *Commemorate* (*commemorize* is now archaic) may mean the same, but it is broader, pertaining to anything that serves to call to remembrance or to be regarded as a memorial; it suggests reflective and serious and dignified service or ceremony, carried out, perhaps, at some shrine or memorial. But it may pertain to memories and remembrances provocative of lighter moods. Both *memorialize* and *commemorate* “hark back,” that is, they signify memory (usually collective) of some great person (his birth date or his death date or the date upon which he did some memorable thing) or to a momentous event in history. *Celebrate* denotes the here-and-now manifestation of that memory, the acts by which attention is called to the meaning of such person or event. It is very often, by comparison, a “glad” word, suggesting festivity and rejoicing and other demonstration, accompanied very often by the revival of ancient rites and ceremonies. You celebrate Armistice Day, thereby commemorating the end of World War I, the tragic world event that has been so appropriately and poetically memorialized by the Tomb of the Unknown Soldier. Births and engagements and weddings are celebrated; death and tragedy and sacrifice are commemorated. *Celebrate* is used also, however, in connection with solemn rites and ceremonies, as, for example, to celebrate the Eucharist; and at the other end of its gamut it is used loosely for any sort of good or riotous or unseemly time, as when someone speaks of going out to celebrate. *Solemnize* pertains to the performance of stately and dignified and (usually) religious ceremony; in those churches that believe marriage to be a sacrament the marriage ceremony itself is always said to be solemnized, as may any day or event significant in history for grave import and sacrifice. Both *celebrate* and *solemnize* may connote splendor and impressiveness of demonstration whatever the occasion they commemorate. When you celebrate the Mass you not only commemorate the sacrifice of the Christ, but you also solemnize it by the ritualistic token of the bread and the wine representing His Body and

His Blood. *Canonize* means to exalt or glorify, to sanction by ecclesiastical authority; specifically, to make a saint of, as in the Roman Catholic Church, and thus enroll in the catalogue of saints. *Observe* suggests the idea of conforming or complying with, to "watch your step" in regard to commemorative or celebrative or solemnizing ritual; you respectfully and reverently observe the ceremonial technique and sequence when you attend church just as you observe the traffic laws to the letter. You say that the younger generation does not observe Yom Kippur so fastidiously as the older, that few people today observe the teachings of the Church as seriously as they should. *Remember* is a general term meaning to call to memory, to think of again, to cause to bring into mind again; it may or may not imply volition. You may prod your memory or your remembering by physical device, but you may also remember automatically, without any effort whatever. Both *recall* and *recollect* imply some degree of conscious effort to remember. "Remember the Sabbath Day to keep it holy" exhorts one to be so deeply and sincerely mindful of the Sabbath that its observance becomes part and parcel of his life, and thus cannot be overlooked or forgotten. *Keep* is even more general, but in this company it takes emphasis from its antonyms *violate*, *infringe*, *transgress*. When you keep the Sabbath you make sure not to do anything that violates the things it stands for. Though *keep* and *observe* are frequently used interchangeably in these connections, the one emphasizes the idea of not breaking, the other the idea of conforming to the religious customs of the day. You speak of keeping the faith, of keeping the peace, of keeping a secret, and of observing Lent, of observing a birthday, of observing the rules of a game. You may, thus, keep the Sabbath without observing it. If you observe it you will probably keep it.

The old chief's countenance became MENACING and we could feel that attack was IMMINENT.

Latin *menace* is the equivalent of Anglo-Saxon *threaten* but the two words are not perfect synonyms. *Menace* almost invariably connotes hostility; *threaten* does not. The latter is grimmer and more direct than the former, and is more likely to be coolheaded and calculating. When you are threatened you may "see a lawyer," when you are menaced you may not feel like taking time to do so. *Imminent* contains the idea of immediacy; it is Latin meaning to project or hang over. *Impending* is also a Latin word of practically the same meaning, but it connotes greater suspense than *imminent*. If you say that war between two nations is impending, you infer that there may yet be time for a conference that will avert it. If you say that war is imminent, you infer that it is at hand and that there is neither time nor inclination for arbitration. That is *ominous* which is foreboding or inauspicious; Friday the thirteenth is still regarded by many people as a doubly ominous date. That is *sinister* (Latin *sinistrum*, left, antonym of *dexter*, right) which is "left handed" or opposed, which gives the feeling that evil and wrongdoing are lurking; the sinister appearance and behavior of a tramp may lead a farmer to fear that he may set fire to the barn. That is *portentous* which impends or threatens or is ominous. It originally meant having the

nature of a portent or omen, but its meaning has gradually weakened until now it is used chiefly in the sense of extraordinary or monstrous, especially in exaggerative expression.

Though she did not MENTION him by name, we all knew to whom she ALLUDED.

Mention means to refer to or bear upon without definition or description or explanation, to indicate casually; it is Latin *mens*, mind, and derivatively suggests only to some degree specific. *Allude* connotes the roundabout and indirect and suggestive; it signifies slight mention or reference by the way or in passing or on second thought. What or whom you allude to you may very likely just touch upon. Yet you may, by allusion, by covert mention, play deliberately with indirection, so that your alluding to someone or something will have a definitely desired effect. By alluding to events in classical mythology, for example, a poet may both enrich and enforce his own composition. *Refer*—"bear back"—means to mention specifically and distinctly; it is, thus, more definite than either *mention* or *allude*, very often indicating that trouble has been taken to turn back to page, paragraph, and line, in order to be quite explicit and convincing. *Advert*—"turn to"—is less emphatic than *refer*, but it may also denote going out of one's way to suggest something that is only incidentally related to whatever matter is in hand. *Pertain* indicates holding or keeping or belonging to as a basic process or function, as in speaking of the obligations that pertain to the exercise of citizenship; in much usage, especially in its participial form *pertaining*, the word has the force of peculiar to or characteristic of. *Appertain* is a somewhat strained and formal and, perhaps, affected form of *pertain*, signifying as a rule a lighter and less close relationship than that denoted by *pertain*. But both words imply logical relationship or natural sequence between the terms or conditions, and so forth, with which they are used. *Apprise* in this company means give notice or advice of that which is necessary or important; it is thus indicative of the clarity and definiteness that should characterize teaching or learning (its derivative meaning). *Inform* means to tell or acquaint or communicate; it is a covering term pertaining to whatever is imparted by way of knowledge or advice or notification, whatnot. Formerly it also denoted training or instructing or educating. *Indicate* suggests pointing out, to give sign or key or manifestation of. Derivatively it has in it *index*, and conveys the picture of index or pointing finger. But the word is elastic, sometimes denoting specific mention, sometimes merely touching upon. *Tip*, as in "to tip one off," means to contribute a bit of information, usually to advantage, but sometimes to disadvantage. To tip one off as to a winning horse may be a form of deception. The noun *hunch*, as used in the verb phrase to have a hunch or to give a hunch or to take a hunch, suggests intuition or premonition; in this company it is a near-synonym of *tip*, as when you say that you have a hunch the market is going up, or that you will give someone a hunch as to what securities to buy. This word is guessed to be a form of *hunk*, as well as (more likely) a corruption of *hump* (good luck was supposed to follow the touching of the crook in a hunchback's back). *Hunchback* itself was once *humpback* and, earlier,

crumpback. There is an Old Dutch word *homp* that may be cognate. Partridge suggests *hip* plus *dump* as a possible combination from which *hump* is built. To *cue* has much the same force as to tip off or to get or give a hunch, as in saying that someone in conversation gave you a cue as to this or that. The word is French *queue* (Old French was *cue* indeed) meaning the tail end of anything; thus, by extension, the last words of a speech as the sign (for an actor) to come in; and in rehearsing, to cue an actor is to read his cues to him so that he may have practice on taking up his lines. In early plays the word was printed *Q* for Latin *quando*, when or at what time (to come in).

Always MERCENARY in spirit, he became grossly VENAL once he was elected to high office.

Mercenary emphasizes the idea of wages or income or reward without respect to principle; it pertains especially to individual nature or disposition or character. A mercenary worker attempts to do only what he is paid for, and if this is not exactly calculable he will err on the side of doing less than that. The word becomes noun in application to him, and he is uncomplimentarily called a mercenary. *Venal* is stronger; a venal person outdoes his own mercenary tendencies, throws all principle and self-respect to the dogs, given the opportunity and the temptation. The mayor of a city who influences a change in street names so that he may sell the privilege of making new street signs to a company with handsome profit to himself, is venal. If, as a former lawyer, he continues to profit by secret private practice while he is mayor, he is mercenary. If he is elected mayor partly as result of making promise of patronage to influential businessmen in his constituency he is *hireling*; that is, he has pledged himself beforehand to venal practices. He makes of himself, in other words, the paid-in-advance servant of special interests. The noun *hireling* was formerly used of a soldier who fought for whichever side paid him the higher fee. The three words are unfavorable in connotation whether used positively or negatively. The scenarist who writes merely for the sake of making money, without any regard whatsoever for principles enunciated or artistic merit, is mercenary. If he accepts a bribe for omitting from his story all mention of well-known criminal involvements or for "whitewashing" facts, he is venal. If he permits himself to be hired to write that which is not true, and does so against his honest convictions, he is hireling.

First as MESSENGER, and then as EMISSARY, he had served the cause of democracy well.

A *messenger*, in this company, is one who is sent with a message, a forerunner or herald bearing a message. An *emissary* is one sent to promote a cause or influence opposition, and to report on a particular situation. The latter is usually assigned in political service of some sort; the former may be. When the work that either has to do is of secret or unusual diplomatic nature the word *special* is used before either term. An *agent* is one who acts or has authority to act; a *special agent*, one who performs his duties under delicate circumstances. A *secret agent* is a spy, one sent, for example,

by one government to another in order to discover diplomatic secrets and use them advantageously for his government; his acts are clandestine but his attitude apparently friendly to the government he visits. A *federal agent* may or may not be a secret agent; he is an investigator on the payroll of the government who may do his work openly and aboveboard or who may find it imperative to go "underground." A *spy*, especially in time of war, is a secret (perhaps disguised) emissary who may penetrate enemy officialdom, military and civic, in order to report to his own government advantageous information in respect to plans, operations, and political conditions in general; if he is caught, the penalty is certain death, whereas the secret agent may merely be sent home or, at worst, held prisoner. A *scout* is one sent ahead to reconnoiter enemy lines and to report to headquarters; he makes no attempt to penetrate those lines and resorts to only such precautions as are imperative to evade capture. If caught, the scout is made a prisoner. Members of a reconnaissance party in the air are really scouts and if shot down by the enemy automatically become prisoners of war also. A *detective* is one whose business it is to discover lawbreakers whether in time of peace or in time of war; he works under civil rather than military authority, and the word *detective* is neither a naval nor a military term though it very often has political signification. A *sentinel* or *sentry* is one or more (usually soldiers) on guard against surprise attack of any kind; his business is to challenge or to report to headquarters any suspicious persons or movements that come under his scrutiny. A *patrol* is a mobile sentry, a man or men (usually soldiers or policemen or other officers) whose work it is to make periodic rounds to see that all's well in a particular area. (A *prowler* is one who roams about stealthily as if bent upon theft or mischief; *prowl* is not an accidental corruption of *patrol*, as Johnson suggested. It may be Middle English *prollen*, search, or Welsh *procio*, poke, or it may be cognate with *prod* and *prog*. In this company *prowler* is an antonymous term.) A sentinel or patrol is a *watch*, and may be said while on duty to be *on watch*. A *sleuth* is one who "tracks" or "trails"; it is a term special to detective and intelligence departments. Sometimes *hound* is added to it for emphasis, the complete picture being that of the detective who sharpens or strengthens his efforts with the expertness of a bloodhound that takes the scent or the trail of a crime. The word is probably a variant of *slot* which is Old French *esclot*, hoof print, and of Scandinavian *slodh*, trail. The Old French term also came to indicate any aperture or groove or slit, as in a slot machine. Detectives, scouts, spies, agents, patrols, sentinels, watchers, sleuths are observers first, then investigators, then informers, and perhaps reformers direct or indirect.

Though his MIEN revealed irritation, his BEARING remained dignified and his DEMEANOR correct.

Air and *manner* and *deportment*, respectively, would hardly do. For *mien* is aspect (actually beak or muzzle by derivation), and *air* is not exactly this; *bearing* here pertains to natural bodily carriage and control, while *manner* may suggest artificial mode or distinction to a degree. *Demeanor* connotes conduct or management in one's special connections, while *deport-*

ment suggests code or behavior in compliance with convention. You acquire a manner; affect a style; put on an appearance; follow a fashion. *Air* is the general covering term, and may be used with either favorable or unfavorable connotations. *Conduct*, too, is a general term referring to man's tenor or "color" of action in his serious relationships in life—his bearing perhaps as estimated by others; whereas *behavior* is more likely to imply external and superficial actions and reactions, and is not so adult in its many connotations as is *conduct*. The latter is more likely to pertain to moral aspects than the former. In school, behavior becomes boiled down to a set of rules which in toto constitute *deportment*. A person's *manner* may be now one thing and now another but his *manners* are a sum total, and reflect his habitual actions. A person's *attitude* may be deliberately assumed and deceptive, as his *pose* generally is, but his *carriage* is his very own, be it graceful or otherwise. *Carriage* is physical, revealing itself oftentimes in terms of character. *Attitude* and *pose* are mental and emotional, revealing themselves oftentimes through the physical.

The MILIEU of the drawing room was not for him; give him, rather, the SETTING of the sawdust trail or the "snakehouse" of a Saturday night.

The literal meaning of *milieu* is center or middle; the figurative, surroundings or environment (the *mi* stands for middle; the *lieu*, place). It pertains principally to physical or intellectual or social atmosphere as a force or an influence, and is sometimes used interchangeably with *setting*. The latter, however, is somewhat more suggestive of actual material frame, and conveys the idea of "in which," that is, the arrangement or structure in which something is inserted. You speak of the setting in which a jewel is arranged or in which players enact parts in a play, meaning by the one the metal which surrounds a stone and the position of the stone in it; by the other the scenery and furnishings on a stage. *Milieu* implies subtler connotations, as a rule, as when you say that someone grew up in the milieu of uncongenial puritanism and that his home was in every detail of structure and furnishing a really severe New England setting. The word *setting* dramatizes in much use even the most ordinary of scenes and locations and positions, as the picturesque setting of the village halfway up the mountain, or the drab setting of the tenement at the lower end of the dead-end alley. So commonly has it come to be used, indeed, that the term *set* or *stage-set* is frequently substituted for it when the reference is specifically to the theater. Yet this word is itself sometimes generalized to mean over-all surroundings. You say that you liked the play but that the sets (stage-sets) disappointed you, that the cottage by the lake appears much like a set (stage-set) from which nature has just drawn the curtain. *Background*, as its composition indicates, is that part of anything that is at or toward the rear. But its meaning has gone far beyond this merely literal definition to cover subordination, obscurity, retirement, as well as, in a strictly abstract sense, the aggregate of a person's birth and breeding and education and achievement. It is thus a far more general word, both literally and figuratively, than any of those above. You speak of the background of a painting, of the background of one's upbringing, of the background of a stage (that part more to the rear than

the front), of the background of a landscape or a seascape; and of stepping to the background, of keeping someone in the background, of trying to analyze the background of some action or remark, of the musical background (obbligato) of a recitative, and the like. In all of these and similar uses the word suggests rear, removal, distance, obscurity, retirement, subordination, seclusion. In present usage it is probably most commonly a covering term for one's education, training, cultural experience, and environment regarded as a cumulative manifestation.

MIND is in complete charge of that strange complex being known as man, and INTELLECT is its most valuable assistant.

Though these two terms are in general expression used interchangeably to a great extent, they are not exact synonyms. *Mind* is the broader and more elusive term, pertaining as it does to all the powers of man's conscious being—separate and apart from the merely physical—knowing, imagining, thinking, remembering, willing, judging, feeling. It stands in contrast to his physical being or body, *body* and *mind* being regarded as perfect antonyms; it is also sometimes contrasted with *heart* as used to denote man's emotional nature, and of *soul*, the name wistfully and speculatively given to man's immateriality or immortal overplus as opposed to his materiality. When mind, heart, and body die, it is popular to say that the soul has deserted them. Soul may thus be a sort of inner being, the seat of mind and emotion and volition, or an immaterial entity that constitutes man's moral existence. Religionists and psychologists are still debating it. In colloquial parlance the word *soul* is used to indicate the inner essence of being beyond which there is nothing more significant; so that we swear upon our soul, sell our soul, pray for our soul. *Intellect* is the specific name given to that faculty of mind which enables it to function by way of thought and reason and to some extent of intuition; it is peculiarly the work of the intellect to deal with knowledge *per se*, whereas mind is sufficiently comprehensive to cover this as well as the emotional or dispositional qualities of human make-up. *Intellect* thus pertains to the power of acquiring knowledge through study, observation, experience, and the processes of induction and deduction; it is a collective term in a way, denoting all those faculties having to do with knowledge and its acquisition, as opposed to willing and feeling. But *intellect* is often used interchangeably with *mind* as well as with *thought*; it is, however, a lesser term than *mind* and a greater one than *thought* as a rule. The term *cold intellect* is really tautological, for *intellect* is distinguished in one respect by the fact that it is independent of will and emotion, that it is never warmed by considerations of feeling or expediency. As *mind* is to *intellect*, *soul* in large measure is to *mind*. *Intelligence* means the product or the quality or the manifestation of intellect; it is what remains after the intellect has had its way with a subject. A person may have a good intellect but evince little intelligence; that is, the faculty of mental processing is there, but its practical application is lacking. All men have intellect of a sort; by no means all men evidence intelligence. Intellect comes with the make-up of a man; intelligence comes later and is the measure of his ability to use his intellect advantageously, the measure, that is, of his aptness or genius,

of his readiness in emergency, of his stored-up and on-tap knowledge. *Thought* is the processing of the intellect, proof of intellectual power resulting in judgment, reflection, reason, opinion, meditation, imagination, volition, and all other higher powers that distinguish man from the lower animals. The word may denote the result of thinking as well as the process or the act. *Thought* and *thinking* are frequently used synonymously with *reason* and *reasoning* but the latter terms very often indicate a somewhat more involved exercise of the thinking functions. Both *mind* and *thought* (*think*) are also used loosely to signify the merest intention or whim or inclination, as when you say you have a mind to do something or that you never gave a thought to something. *Reason* is analytic thought, thought that infers and weighs and concludes on the basis of facts and principles that require intellectual clarification before true comprehensive knowledge of them can be arrived at. *Understanding* is that power of the intellect that enables it to take in and assort all that is perceived and conceived; it implies mental ability to arrange and classify basically, to relate and compare, and thus to prepare for reason and judgment. Thought concentrates upon and processes knowledge; understanding orders and presents it to the reasoning powers; reason justifies conclusions from it. *Spirit* is the antonym of *matter*, as *intellect* may be of *sense*. *Spirit* is often used synonymously with *soul*, but it is a lesser term, indicating little of the depth and basic reach contained in *soul*, and connoting little or nothing of the accepted conception of immortality. In general usage it signifies animation, movement, constitution or make-up; you speak of high spirit and low spirit, of the spirit of '76, of being young in spirit, of the spirit's being willing though the flesh (matter) is weak, in none of which expressions could *soul* be substituted. The word is used loosely and figuratively of disembodied beings, such as angels and devils, as well as of abstractions, as in speaking of the spirit of a law or of a meeting. *Psyche* is Greek for breath, soul, mind, intelligence (in Greek mythology *Psyche* is the name of a maiden who was loved by Venus' son Eros—Cupid—and of whom Venus became jealous). The word is much used in psychoanalysis to denote the subconscious as well as "the overflow of the soul." As used by "the general"—either glibly or affectedly—it is synonymous with *soul*. *Wit* in this company, is sometimes loosely used for intelligence that is especially ready and active and usable on the spur; and it is very often synonymous with common sense, thus implying inborn power rather than such as derives from intellectual processes. *Brain* (usually *brains*), though colloquially used interchangeably with mind, thought, intellect, and the rest, denotes the physical seat of mental functioning; it is the physical fountain source of mind or intellect, and is the only term here discussed that denotes something that "one can put the finger on," the only one that suggests physical entity. In vertebrate animals the brain is the mass of the central nervous system confined within the cranium and consisting of the so-called gray matter (nerve cells) and white matter (nerve fibers). A surgeon may, thus, operate directly on the brain; he cannot operate on the mind or the intellect, though his brain operation may seriously affect both. It is sometimes contended that *brain* (*brains*) should be used to indicate the more automatic functioning of perception, that its use should imply that it is a sort of central telegraph office in

which "wires" from the five sense faculties are interpreted and acted upon. This the brain may be (and too often little else) but it is intended to be much more than this, especially when the word *brain* (*brains*) is used in the sense of functional comprehension and consequent reactions. It has indeed been fearlessly called the seat of the soul. *Sense* pertains primarily to the exercise of the five senses and the sensations that they convey to the brain. But the word goes far beyond this elementary meaning in most expression, both colloquial and literary. And so you speak of good sense, common sense, horse sense, and the like, in all of which *sense* means keenness, acumen, wisdom, practicability, and mental ability in general. Fundamentally *sense*, like *brain*, pertains to the physical, but, like it again, has far exceeded this limitation in usage.

The grab bag contained not only MISCELLANEOUS but HETEROGENEOUS articles.

The distinction between these words is hardly respected at all now. In the generally downward leveling of usage, it has gone overboard, but in some careful writers of a little while ago it will be found nicely observed. Both words mean mixture, *miscellaneous* a mixture of things similar in kind or species but dissimilar in quality, texture, form, size, relationship, and so forth; *heterogeneous*, the same kind of mixture plus things that are dissimilar in kind or species and unequal in constituency. The contents of a storage room may be called miscellaneous if the room contains all sorts and kinds of furniture; the contents may be called heterogeneous if, in addition, the room contains automobiles, mummies, mineral ore, bricks, stones, and so forth. *Heterogeneous*, that is, means consisting of many unlike parts or elements or ingredients. Its antonym is *homogeneous* but *unhomogeneous* or *nonhomogeneous* is not to be mistaken for the equivalent of *heterogeneous*. Water and oil in the same container are nonhomogeneous, but they are not heterogeneous. *Indiscriminate* means lacking in discernment or selection; things are miscellaneous because they have been indiscriminately placed together. *Conglomerate* means "wound into a ball," and thus conveys the idea of mass or compactness or lump; it was once used almost exclusively of rock that was solidly composed of mingled fragments and pebbles and boulders. The key word is *different* which indicates merely dissimilarity of any kind whatsoever; *diverse* is one of its specific equivalents meaning different to a separative degree; *varied* is another, meaning different in many ways or kinds. You speak of the varied hues of the rainbow, of the diverse points of view between a man and his wife, and of the different seasons of the year. *Tangled* means intertwined in a confused and perhaps inextricable way; figuratively, it denotes confused, perplexed, complicated, enmeshed. *Entangled* means the same more emphatically—involved in, basically snared and hampered. Both *tangle* and *entangle* are verbs (the former is also a noun) used quite as often actively as passively. (*Untangled* is the antonym of *tangled*; *disentangled* or *unentangled* of *entangled*.) *Mongrel* was formerly sometimes written *mungrel* (it is still so pronounced), sometimes *mangrel*, variations justified by the root *mang*, *meng*, *mong* meaning mix. Anglo-Saxon *mengan* means the same; *rel* is a degenerative diminutive suffix. Both deriva-

tively and colloquially *mongrel* means any sort of incongruous mixture or mixing, but specifically it pertains to crossed breeding and the progeny resulting therefrom; thus, it is extended to cover the ideas of impurity, indefiniteness, weakness, and is not infrequently suggestive of contempt or disregard. You speak of a mongrel pup, a mongrel plant, a mongrel marriage (miscegenation), a mongrel word (*multifold*, half Latin, half English). *Multifold* may also be called a *hybrid* word. Derivatively *hybrid* is a Latin term meaning the offspring of a tame sow and a wild boar. In English it denotes offspring of two animals or plants of different varieties or species; thus, cross-bred, mixed, mongrel, heterogeneous, derived from dissimilar origins. *Mongrel* suggests wider and longer mixing than *hybrid*; the one is very frequently used as synonymous for mixed breed; the other, for half-bred. The former more nearly approaches *promiscuous*; the other, *different*. The one is an Anglo-Saxon generic term; the other a Latin scientific term. *Motley* derivatively suggests variegated in color, parti- or varicolored, but by extension it applies beyond the range of mere color, always with the denotation of contrasted or discordant or contradictory. You speak of a motley crowd, a motley composition, a motley character. *Promiscuous* means mixed or mixing to the degree of haphazardness and indiscrimination, and from this it expands to denote unrestricted, casual, accidental, unfastidious. The word is often used unfavorably, especially in regard to human relations whereas the related *heterogeneous* is not necessarily so. A heterogeneous group of people may be one representing wide diversity of interests and activities; a promiscuous group is very likely one made up of elements that are objectionable or distasteful. But if a philanthropist is promiscuous in his donations, he gives to this and that and the other cause without due study and consideration of its merit or worthiness; if he is promiscuous in his taste and in his patronage of the arts, he is jack of all artistic expression and connoisseur in none (his collection of paintings may prove just this). And the word is general in application, pertaining to things, conditions, lower animals, men and women, without restriction. Everything that is indiscriminately used or applied or distributed may be said to be promiscuous. It is predominantly used unfavorably in reference to human beings, especially in such expressions as promiscuous company, promiscuous entanglements, promiscuous Saturday-evening dances.

He had some MISGIVINGS about the course of action decided upon but he went ahead without too great a QUALM.

Misgiving implies anticipative uneasiness or uncertainty, a premonition of being mistaken or of regret or embarrassment that is likely to follow a word or a deed; it always connotes want of confidence or trust. *Qualm* derivatively means swoon or sudden illness or nausea; it has departed from these meanings, however, and is now extended to denote any sudden misgiving or faintheartedness, any twinge of conscience occasioned by fear of having done or said a wrong thing. It is not infrequently followed by the phrase *of conscience*, but this is really unnecessary since qualms are usually imposed or dictated by conscience. You have misgivings as to your being able to drive your car on icy roads; you have qualms about taking your two young children

with you when the driving is hazardous. The one suggests, perhaps, somewhat more of violation of judgment; the other, violation of feeling. But the two words are by no means always nicely differentiated even by the best writers, and they are increasingly used interchangeably. *Demur*, as noun, emphasizes chiefly the delay caused as result of heeding misgiving or qualm; it implies delaying for debate or for taking exception to what is proposed or undertaken. He who makes (takes) demur is probably less conscience stricken than he is undetermined or vacillating; he sits at the feet of judgment and expediency, and may run the risk of being lost through hesitation instead of being alerted by inner light and circumspection. Self-interest knows no demur, though it may beget misgiving and qualm however temporary. *Scruple* is a diminutive of Latin *scrupus*, small sharp pebble, originally used as a balance in weighing (twenty grains by apothecary's measure); it now means, by extended figurative usage, a feeling of doubt or hesitation or conscientious objection in connection with niceties of moral practice and propriety. If you say you have no scruple about doing so and so, you mean—or should mean—that you have no slight or “minute” self-reproach about doing it; that you have searched your innermost conscience as to its propriety. The Latin word *apprehension* implies fear and anxiety and anticipation of harm or trouble or danger; it is to a great degree the equivalent of Anglo-Saxon *dread* which may denote not only the feeling of impending terror or evil but may also suggest an element of reverential subjection to it. *Foreboding* carries this element very often to the extent of superstition or prescience. Your dreads and apprehensions may be rationally explained away, and you may thus be left at ease. Your forebodings are too deep-seated, perhaps too atavistic to be so easily dismissed, emotion being deeper and more primitive than rationality.

You see before you a victim of MISPLACED confidence—and MISLAID glasses!

What is *misplaced* is put where it does not properly or habitually or deservedly belong. Misplaced affection is placed upon one who is unworthy or undeserving of it; misplaced objects are placed somewhere other than in their accustomed location. What is *mis-laid* is put in some unrecollectable place; you cannot recall where you mislay anything; you may at least know where a misplaced thing ought to be. You misplace your spectacles if you put them into a teacup rather than in your spectacle case but you know where they are; you mislay them if you don't know where you left them and have to look for them. What is *displaced* is removed from the place customarily occupied, perhaps for the purpose of assigning its regular place to something (somebody) else. You say that the old Ford has been displaced in the garage by the new Buick (the former will have to stand out in the rain). Displaced persons are those who have been required to move from their home location to another in order to yield the former to some civic improvement or to satisfy other governmental demand. The noun *displacement*, as applied to a vessel, means the volume or weight of water displaced by a ship, the amount displaced being equal to that of the displacing vessel; you speak of a vessel of twelve thousand tons displacement. What is

misarranged is wrongly arranged; what is *disarranged* is disorganized or placed in disorder or disturbed as to correct and proper placement or arrangement. *Disarrangement* presupposes previous arrangement; *misarrangement* does not. If, in setting the table for dinner, you put dishes and silver where they should not be, you *misarrange* the setting. If, after you have set it perfectly, someone puts dishes and silver out of place—"mixes them up"—he *disarranges* the setting. There is no such word as *dislay*. The prefix *mis* means ill, wrong, bad; the prefix *dis*, reversal, separation, undoing, negation. What is *disturbed* is, as far as the physical is concerned, mixed up or thrown into *disarrangement* or disorder; as far as the mental and the emotional are concerned, vexed or perplexed or inconvenienced. Marauders may disturb the furniture in your home, and you may be greatly disturbed in mind to find that certain pieces are broken. You are *perturbed* in mind and heart when you discover that the whole disturbance is the work of certain persons in whom you have always had implicit faith and trust. *Perturb* is stronger than *disturb*, and pertains only to the abstract, never to the physical or concrete. What is *confused* is so mixed up, and so disconcerting as a consequence, that it temporarily defies any conception of order or identity or recognition. He who is confused is befuddled; he who is perturbed is upset and disquieted; he who is disturbed is annoyed and irritated or perhaps agitated.

"MIXED MARRIAGE is one thing," said the preacher; "MISCEGENATION is quite another."

The first term is general; the second is special and included in the first. Marriage between persons of different religions and races is called *mixed marriage*; it is sometimes extended (though it should not be) to other matrimonial disparity, such as that between a very young person and an extremely old one, or between a diseased one and a healthy one. *Miscegenation* is Latin *misceo*, mix, and *genus*, race; this word pertains to intermarriage and consequent interbreeding of white and Negro races and white and Oriental races, and sometimes (though not preferably) to any kind of intermarriage the offspring of which is likely to be unpredictable as to color and adjustment to environment. A *morganatic marriage* is one between a man of exalted or royal rank and a woman of lower rank, her station remaining as before and the children of such marriage having no claim of succession to the title and wealth of the father. (*Morganatic* is the Old German *morgangeba*, morning gift; originally the wife in such marriage received a gift from her husband the morning after the marriage was consummated, this being her only claim on his possessions.) A *civil marriage* is one solemnized before a civil magistrate or other authorized civil officer; a religious or church or ecclesiastical marriage, on the other hand, is one that is solemnized by a clergyman. A *common-law marriage* is one that is entered upon—or one that "just grows"—without benefit of clergy; that is, without either religious or civil ceremony but, rather, by tacit agreement of the parties involved. It may be corroborated by signed documents, or more likely and just as significantly, by habituated conduct and acceptance in a community. Such marriage is recognized and validated by law.

Inheritance and tradition had made him a MONARCH; aggrandizement of power had made him first a DESPOT and then a TYRANT.

Monarch is made up of two Greek words meaning rule alone; a monarch who is sole or alone in the supremacy of his rule and power is an absolute monarch; a monarch who has been forced by his people to restrain his powers in accordance with an accepted constitution is a limited or constitutional monarch. The former becomes a despot when he exercises his power and authority too arbitrarily and arrogantly; he becomes a tyrant when he abuses his power and authority to the extent of usurpation and oppression. A despot thinks too much about himself, his interests, his regime; a tyrant thinks too little of his subjects, their welfare, their homeland. The one term is somewhat more subjective than the other but both are opprobrious. The word *paternal* is sometimes used in modification of *despot*, a *paternal despot* being one who regards himself as the father of his people, ruling them much as the strict parent rules his children. *Paternal*, however, is never used in modification of *tyrant*, for such combination would constitute a contradiction in terms; a tyrant has gone so far in the exercise of injustice and cruelty as to make all connotation of parenthood foreign and absurd. *Tyrant* is usually linked with Greek *tyrannos*, Latin *tyrannus*, French *tyran*, the root itself having assimilated the suffix *ant*, and the word now carrying an illegitimate *t* (which is similarly incorrect in *graft*, *peasant*, *pheasant tuft*, and still other final-*t* words). But *tyrant* goes farther back. It is really *Turan*, name of the mythical tribal chief who supposedly founded the Turkish race. He may or may not have been a plunderer and usurper, but it is not recorded that he was more cruel and violent than other chiefs of his time. To the Greeks the word meant simply Turk with few of the unfavorable connotations that it has gathered unto itself down the centuries. *Autocrat* is not necessarily reproachful or unfavorable, as far as its composition is concerned. Derivatively it means self-power or might, and it now denotes one who has undisputed say and claim in the assumption of power and in the arbitrary exercise of that power. Its gamut of application runs from the basest tyrant to the genially dominating host of the breakfast table. A *czar* (*tsar*) is a *Caesar* and a *kaiser*. All three words became synonymous with despotic oppression, *czar* as the title of the Russian ruler before the revolution of 1917, *Caesar* as the title given to Roman emperors, *kaiser* as the title of the German ruler up to the defeat of Germany in World War I that ended in 1918. The abstract forms are *czarism*, *caesarism*, and *kaiserism*, all now opprobrious in connotation. A *Fascist* is a member of the *Facisti*, a party formed in Italy in 1919 by Benito Mussolini to fight communism or bolshevism in Italy, Mussolini himself, however, becoming an absolute dictator. A *Nazi* is a member of the National Socialist Party of Germany, correlative of the Italian *Facisti*, organized for the purpose of unifying Germany under a strong dictatorship headed by Adolph Hitler, and ultimately for that of subjecting the rest of the world to its ruthless philosophy.

I had no MONETARY transactions with the blackmailer; the FINANCIAL condition of my firm was not such as to justify my attempting to make terms.

Financial is the general term; it pertains to affairs having to do with

money, usually on a large scale, as the financial management of a firm, of a commercial transaction, of a government. It applies also to private dealings of any sort, usually those involving considerable amounts. *Monetary* pertains directly to money, to the actual handling of coin and cash and security—a blackmailer is interested in monetary rather than in financial negotiation; he prefers cash to a check. *Pecuniary* derivatively means money in cattle, and while this idea no longer holds directly, it is more or less implied in the word; for it denotes practical and utilitarian and beneficial ends. A pecuniary reward is a reward made in money; a pecuniary penalty, one paid in money. If you inquire into a man's pecuniary affairs, you wish to know about his investments and other involvements with money. *Financial* is often loosely used as a synonym of *pecuniary*, and the latter word may be disappearing. But strictly speaking you give pecuniary, not financial, aid to a failing institution. You have large financial, not pecuniary, interests in the copper industry. You are shortchanged in your monetary, not financial, not pecuniary, dealing with a man. *Fiscal* is Latin *fiscus*, basket; money was once collected and kept in baskets (they are still frequently used in taking up church collections); later the word came to refer to an exchequer or any state or business treasury. It now means financial matters in general, especially as revenues are periodically checked and treasury fluctuation recorded. It is used chiefly as of the ending of a period in accounting, as *the end of the fiscal year* or *the fiscal showing of governmental finances*. You do not speak of the monetary or the financial or the pecuniary year.

MUCH work must be done—MANY obstacles overcome—before we shall be able to establish ourselves firmly.

Much pertains to mass or quantity; *many*, to number or countable items. *Many* is used with plural nouns as a rule, as many boys, many books, many trees. In the idiomatic *many a man* the idea is plural but the specific use or modification is singular, and a singular verb is required, as *Many a man* has been defeated. And *many* is also identified with singular number in such predicative use as *Many is the day that I've been away*. *Much* is not used with plural nouns. You say that you have much sugar or many pounds of sugar. *More* and *most* are, respectively, the comparative and superlative degrees of *much* and *many*; they pertain to both quantity and number. *More* pertains to two; *most*, to three or more. You say *This is the most interesting of the six* and *This is the more interesting of the two*. You therefore say *I like this most of all*, for *this* is singled out as the most likable of many (all). But you say *I like this more than any other*, for *this* is compared with *one other* (*any other*) at a time, though there may be just as many spoken of in the latter sentence as in the former. *More* is additional, not alternative. Do not use it for *other*. Say *We have sugar, butter, eggs, and other camp supplies*, not *We have sugar, butter, eggs, and more camp supplies*. Its substitute use for *other* may sometimes lead to ambiguity, as in *Here are Alice and Helen and Daisy and more enthusiastic girls*. The meaning here may be additional girls who are enthusiastic also, or others who are more enthusiastic than the three mentioned.

The mucus stuck to his fingers, and there seemed to be some venous matter on the pillow.

Mucus is the name of the slimy substance that is secreted by the mucous membrane of the human body, and certain other animal bodies; it applies also to the gummy substance in all plants. It is viscous and adhesive and slippery, and serves as a moistening and protective and lubricating agent for the membranes. The adjective spelling should be noted—*mucous*; the noun form—*mucus*—is Latin for the discharge from the nose. *Matter* is a broader term including all stuffs or substances or materials of the physical world. It is Latin *materia*, stuff, and is the literal antonym of *mind* and *spirit*, and the synonym of all that is of the earth earthy. It is not, therefore, incorrect to call mucus matter, but it is not specific to do so. Any discharge or offal or waste, poisonous or otherwise, may be referred to as matter, and in figurative uses the word is far too frequently depended upon to cover multitudinous references, as in a matter of great importance, discuss the matter, in a matter of minutes, as a matter of fact, a serious matter, the reading matter, and the like, in all of which the word is used to fill in generally for more specific equivalents. The term *venous matter* in the introductory sentence means bloody matter. (*Venous* is the adjective form of *vein*, and pertains to the dark red blood charged with carbon dioxide, as distinguished from *arterial* blood, the bright red blood oxygenized by the lungs; the adjective *venose* is the same word as *venous*, but it is used more particularly in the sense of numerously and conspicuously veined; the noun is *venosity*.) *Material* denotes matter, any substance, any physical stuff as opposed to the spiritual. It is somewhat more specific than *matter*, however, in much usage, pertaining often to formed matter and to raw substances from which things are to be formed. This connotation of the word has brought with it a special spelling—*matériel*—which is used exclusively in reference to apparatus, supplies, equipment, especially in connection with the military. It is likewise in such special use a convenient antonym of *personnel*. But *material* and *materials* may be used in the same special senses, and were before the French *el* ending was made fashionable during World War I. In much the same way, though different words are employed instead of a word modification, cotton and wheat and rock are matter, whereas fabric and flour and cement are respective materials. *Material* is also used figuratively and abstractly with reference to the contents of a book, to data and information, to the forces of nature, to the basic entity of the universe, and so on. *Protoplasm* also denotes matter or material or substance and even mucus. But it is not used for these inasmuch as it is primarily a scientific term pertaining to cellular substances or the nucleus constituencies of cell composition whence life itself springs and manifests itself. The word is an invention hit upon in 1846 by the botanist Hugo von Mohl. It is a better word than *oxygen* but is not regarded as the perfect name by students either of English or of science. *Protos* is Greek for first, and *plasma* for form. As science has progressed it has become increasingly doubtful whether either “firstness” or form-mold is rightly represented in the concept *protoplasm*. In the chemical laboratory protoplasm is defined as a semifluid, a semitransparent, granular, colorless substance of complex structure and composition. *Cytoplasm* is the scientific name of all protoplasm in

a cell, with the exception of the nucleus. *Substance* denotes that which "stands under" all external reality; it is in much usage synonymous with *matter* and *material*, and the other words here discussed. But it applies very often to the essential or vital matter, to the basic and underlying qualities of anything, and thus connotes stability or foundation. Figuratively it pertains to import or theme or element, as when you speak of the substance of a speech or the substance of character; and a man of substance means a man of sterling worth or a man having great material possessions (or both), and thus one financially safe and reliable. In some figurative aspects *material* and *matter* are almost antonymous to *substance*. You may say, for example, that you have in hand all the matter or material for a play or a novel or a paper, yet the finished work may be said, perhaps, to lack substance. In certain other uses *substance* and *matter* may be synonymous whereas *material* is at least separative if not antonymous, as when you say that a certain substance or matter that you hold in your hand would, you think, if carefully processed, make an excellent material for a specific use. Air, oxygen, hydrogen are matter or substance (the last the lightest of all matter in weight) but they are not materials; iron, coal, silver, platinum, peat are matter and substance, as well as materials once they are made available for use or processing (osmium, a white metallic element belonging to the platinum group is the heaviest substance or matter known to man). But these three words are in much usage interchangeable.

Andrew Carnegie's MUNIFICENT gifts to mankind proved him to be one of the most MAGNANIMOUS of men.

Munificent derivatively means gift making, and it now implies largeness, vastness, splendor, princeliness of gift—gratuitous endowment made with magnificent vision and comprehensive consideration. *Magnanimous* denotes greatness of soul in giving, giving as an art, giving that by its very manner eliminates all that suggests pettiness or meanness or unworthiness in motivation. *Munificent* pertains to what is given; *magnanimous*, to the giver. *Altruistic* is Latin *alter*, other; it emphasizes the idea of considering others above and beyond anyone or anything else, even to the neglect perhaps of one's own best interest. The word may thus imply some degree of self-sacrifice as result of ministering unto others. As indicative of ethical principle and practice, *altruism* is the antonym of *egoism*; *altruist*, the antonym of *egotist*. *Benevolent* derivatively means well wishing; it may signify nothing whatever of material considerations, but it always implies kindly feelings and sympathetic interests whether or not material giving be involved. He who is benevolent is prompted by his nature to do and be good, especially where the happiness of others is concerned. *Charitable* is ultimately Latin *carus*, dear or loved; it connotes particularly giving to the poor, either the individual poor or the collective poor as represented by an institution, and it implies first of all compassion and forgivingness of spirit and leniency of judgment regarding those less fortunate than others. Anything given to charity is called a gift or a contribution; a charitable institution is one that receives a gift and dispenses it for the benefit of the poor. An organization that bestows benefits upon its members is called a benevolent society or organization. An allowance made by a government is called a *bounty* or a

bonus. *Free*, in this company, means liberal, without restriction, and without any suggestion of exact accounting or administrative responsibility. A free-giver is a generous giver; one who is "too free with his money" may easily become an economic liability. *Bountiful* and *bounty* spring from Latin *bonus*, good; both are used in relation to award or grant or allowance, and they connote worthiness of a large-scale cause. *Philanthropic* also derivatively means "love of man," both spiritual and material consideration for his uplift and welfare. But it is more general than *altruistic*, and it has come to be less indicative of giving for relief of the poor (which is primarily charitable) than to giving for promotion of mankind's progress and development in one field or another—educational, religious, recreational, and the like. It is, in a manner of speaking, more of an institutional word than the others here discussed.

The light in his MURKY den was so dim that the writing on the wall was at best OBSCURE and SHADOWY.

Murky (*mirky*) conveys the idea not only of low visibility but of certain uncongenial gloominess and dismalness, sometimes even of mistiness and dampness. *Dim* means merely not bright or clear or distinct; it is elastic in its scope, denoting from almost dark to almost bright, depending upon the eyesight and the lighting conditions. *Obscure* gives the idea of clouded or (derivatively) covered. You say of that which is obscure that you "cannot make it out." The camera obscura is a camera having a dark chamber with an aperture through which light enters and forms a dark image. *Shadowy* means having the character of a shadow—indefinite in outline, dimly representing, vague, appearing as if looked at through fog. *Vague* in this literal company suggests hazy, out of focus, blurred, visually indefinite, perhaps scattered to the vision. *Opaque* means impervious to light rays, not reflecting or transmitting light, impenetrable to sight; opaque glass cannot be seen through, and light will not come through it. *Opalescent* denotes semitranslucent, showing a play of colors, reflecting the colors of the opal (milk white, blue, red, green, yellow shot through with light, and changing colors with shifting of position); opalescent glass cannot be seen through either, but its reflection of light and color is visible. *Iridescent* means reflecting the colors of the rainbow, and *polychromatic* is a more or less technical word, with none of the poetry of *opalescent* and *iridescent*, simply meaning many colors. *Opaque* is used figuratively to mean obtuse, unintelligible, thickheaded, "dark of mind." *Dismal* in this association signifies gloomy and cheerless, and pertains more to figurative than to literal applications; you speak of a dismal day, meaning a sunless and rainy day. But company or an event may be dismal in spite of the cheeriest of surroundings. *Somber* (*sombre*) is likewise used more in the sense of depressing and melancholy; but it is correct to speak of a somber sky as of a somber outlook, of a somber mood as of a somber wood. *Sable* is used poetically and rhetorically to mean black, especially in reference to heraldry, mourning garments, grief and sadness; though it is the same word as the name of the animal it does not mean black in reference to its precious fur, which is brown. You speak figuratively of sable night and of sable clouds; literally of Russian sable. *Twilight* is probably

tweenlight (betweenlight); that is, the light between sunset and dark in the evening, from daybreak to sunrise in the morning (*dawn*). The darker part of both twilights is popularly called *dusk* or *dusky*. *Gloaming* is the poetic (Scotch) synonym of *twilight*; the word is now almost archaic. *Dark* is a loose generic term, and, like all of the foregoing, is used figuratively quite as extensively as literally. It may mean anything from complete absence of light to varying degrees of mixed or partial or shaded light.

The police NABBED him just as he was about to step on the train which he had been TRAPPED into taking through a fictitious letter contrived by the chief himself.

Nab means to catch suddenly and take into custody; it appears as *nab* in *kidnap*, meaning to take unawares as result of (figuratively) napping or sleeping lightly. *Trap*, as noun, means literally any device or pitfall, usually baited, that snaps or falls on the slightest disturbance, and thus kills or captures its victim. In the introductory sentence it is a verb used figuratively, as the noun very often is, to mean to catch or betray or take unawares by artifice. *Entrap* is verb only; it is an emphatic form of *trap*, emphasizing the idea of artifice or stratagem. *Snare* and *ensnare* bear much the same relation to each other. But a snare is a loop of wire or a noose of string or rope, or any trap so contrived that the harder a victim tries to extricate himself the more firmly he is held. It is therefore more difficult to escape from a snare than from a trap, and to *snare*, either literally or figuratively, is thus more emphatic than to *trap*, to *ensnare* more emphatic than to *snare* or to *entrap*. It calls for greater skill to ensnare than to entrap, greater caution and circumspection on the part of the person or lower creature to avoid ensnaring than entrapping. *Grab* means to snatch or seize but it suggests rudeness and roughness and vulgarity; *snatch* suggests suddenness, a kind of "gamble grasp" and surprise attempt to get something; *clutch* suggests claw, and denotes eager seizing or grasping, principally with the fingers, for the sake of coupling or clenching or otherwise saving a situation; *clasp* conveys the idea of entwining or embracing or encircling, as of hands or arms; *grasp* derivatively means groping or catching or seizing at, and it suggests attempted firmness and steadiness without necessarily implying success; *grip* implies holding on tightly and tenaciously, or to fasten or attach, as in a fraternity hand grip. These words are by no means nicely differentiated in either everyday usage or in much literary usage. You gripped the hand of your long lost friend until the knuckles creaked, then grasped him by both arms, and clasped him warmly to you. Meanwhile, baby was clutching at your apron in an effort to inform you that Tabby had snatched its rattle and Towser had grabbed a bone from the table. *Apprehend* means to seize or grasp with the mind, to understand, to perceive; it differs from *comprehend* chiefly in that it pertains to simple and elementary processes of the understanding—the mere reception of an idea in the mind—whereas *comprehend* connotes the elaborate processes of judging and reasoning and concluding. (*Comprehensive* thus means broad, full, large, extensive.) You may apprehend the red and green signals in traffic without at all comprehending the complicated system by which they are operated in a large city. *Apprehend* also means the holding of an idea of

danger or dread or anxiety in the mind. In this particular company, however, it pertains to catching or seizing for restraint, as when you say that the police have finally apprehended the absconder. In this usage it pertains chiefly to the taking of criminals in anticipation of their arrest which closely follows as a rule. *Arrest* is the broader term, applying not only to taking an offender into custody but to complying with the formalities of the law in so doing. You say that a thief was apprehended just as he was about to take off in his high-powered car, and was immediately arrested (derivatively *arrest* means stopped at or in the midst of, or stopped of further motion). *Detain* does not necessarily imply, as *apprehend* and *arrest* do, the idea of guilt; one who is detained may be held in custody for examination, and this may mean forceful holding. The word is also used euphemistically for temporary imprisonment, as in a jail or a house of correction or in one's home under guard. *Restrain* means being kept under control or within boundaries, or forbidden to take some action; it may denote legal decision, as when one is restrained by law (injunction) from disposing of anything, or observance of an order, as when one is restrained by discipline or by institutional rule. You say that someone was apprehended with difficulty and arrested by due course of law, and that his friend was detained for questioning and thus restrained of his liberty for several days. *Catch* is the general or covering term for all of the above; it suggests that effort and strategy and pursuit have been necessary in order to gain what is difficult or wary or elusive. It is used figuratively quite as widely as it is literally as both noun and verb, and is said of both persons and things. You say that you did not catch what was said, that the noise caught you unawares, that you caught the ball, and that (idiomatically) you caught the devil.

His correct NAME was Hamilton Baker but it was not long before his mates gave him the NICKNAME of Ham or Bake or, worse if possible, Ham Bake.

Name is the word or words by which a person or animal or thing or place is spoken of, a distinguishing designation or appellation. In this company it is that word or words setting one particular person apart from another, and is thus always a proper noun, whereas a name that does not particularize but designates merely class or group is a common noun. *Nickname* is a familiar or facetious name (or both), and it is also usually a diminutive that "plays" upon a real name, as *Tom* for *Thomas*, *Honest Abe* for *Abraham Lincoln*, *rhino* for *rhinoceros*, *Chi* for *Chicago*. The word is derivatively *ekename*, also or supplementary name. By assimilation the term *en ekename* became a *nekename*, and thus by pronunciation erosion a *nickname*. *Surname* is "after name"; it is a person's last or family name (*Baker* in the introductory sentence). *Christian* or *given name* is the name or names preceding the surname (*Hamilton* in the introductory sentence); it is the name conferred at birth or on baptism, and is sometimes referred to as *baptismal name*. *Pseudonym* (Greek *pseud*, false, and *onyma*, name) is a false or fictitious name assumed by its bearer for one purpose or another; it is derivatively the equivalent of *alias* (see below), but it is used chiefly in favorable senses. Its French equivalent, now an English adoption, is *nom de*

plume, pen name, the name often assumed by a writer who wants to keep his real name secret. *Nom de guerre* or *war name* is the name formerly assumed by a French soldier, especially of the French Legion, but it is now used to mean any fictitious name taken by a critic, publicist, adventurer, soldier of fortune, and so forth. The term *fighting name* is sometimes substituted for *nom de guerre*, the name, that is, under which one may wage a battle or conduct a campaign. *Alias*, short for Latin *alias dictus*, otherwise named or called, is now used almost entirely in an unfavorable sense, as by a criminal to divert or confuse identification. But this special unfavorable connotation grew upon the word after its English adoption. In law today it denotes the issue of a second writ to the same effect as a first, after the first has failed. The criminal offender may resort to many aliases. *Moniker* (*monicker*, *monaker*) is a kind of slang nickname for *nickname* itself, or for the sign or mark of identification used by anyone, especially a tramp or other illiterate. It may be a play upon *marker* or *monogram* or *monarch* (ironic) or *monitor* (Latin for adviser) or *monaco* (Italian for monk), or of the first part of any of these in combination with the latter part of *signature*. It may be a deliberate corruption of *monocle*—a highly individualistic item of wear, just as a person's signature or mark is highly individualistic. It may be a corrupt form of an old Gaelic word meaning sign or mark—tinker's slang or *Shelta*. There have been many other speculations as to the origin and etymology of this word, both of which are still in doubt. There is general agreement that it was first used to designate a tramp's mark or name or initials, and this suggests its being a play upon *monarch*, a tramp happily considering himself a monarch of the trail if not, indeed, of all he surveys. *Cognomen* (Latin equivalent of Old French and Middle English *surname*) was the term used by the old Romans to designate family or gens; it was the third (as surname may very likely be) of the customary three names given a person. But *cognomen* is now used in English also in a facetious way to denote any nickname or sobriquet. Sometimes the Romans added a fourth name or a second *cognomen* to an individual name; this was called *agnomen*, name added to, and it usually indicated some special circumstance or achievement or character. It corresponded in most ways to *appellation* which denotes a special designation having characterizing or expository or pictorial quality. Derivatively *appellation* means "that by which one is called"; it may be an epithet or a title or a nickname that just "happens" or "comes about"; *Bill*, for example, is a nickname for *William*, but if William is fat *Chunky* may be the appellation applied to him. "Old-timer" is the appellation given one who has resided for a long time in a certain place or who has had long experience in a certain pursuit. *Designation* is less special and picturesque than either *nickname* or *appellation* is likely to be; it denotes as a rule merely a classifying or categorizing name, one deliberately assigned for the sake of convenience in assorting knowledge. Appellations and nicknames are usually capitalized; designations are not. *Epithet*, in this company, may be called an extended appellation or nickname; it is usually a distinguishing adjectival appellation, such as *Honest Abe* (above), *Frederick the Great*, *Ivanhoe the Disinherited*, and may very often carry poetical signification. *Epithet* is also sometimes used euphemistically to indicate a blasphemous

oath. *Denomination*, like *designation*, may be a conveniently classifying name; it is less widely used as such but has at least two special uses in which *designation* will not do: You speak of the denomination of a religious group, such as Methodist, Catholic, Quaker, and so forth; and of the denomination of monetary values, as in bills of different denominations. But you say that certain articles are designated or denominated for sale, that three boys have been designated or denominated to serve in a certain capacity. *Title* in this company is less than a personal name and more than a mere designation; it is an appellation plus, denoting some particular rank or office or station or achievement or special honor. It may be either adjective or noun, may be neither descriptive nor expository (though usually one or the other). Applied to a person, it connotes respect and distinction; applied to any artistic composition it is (or should be) at once a happy name, an advertisement, a memorable tradename. *Sobriquet* (*soubriquet*) is a more or less humorous appellation or nickname as well as epithet—almost exactly the equivalent of all three of these terms combined with a touch perhaps, of the facetious or ridiculous. *Style* is sometimes used in reference to names and titles to denote observance of the conventional and the ceremonious, especially as these pertain to formal procedures and setups, such as letterheads, invitations, notices, and the like. You speak, for example, of the old script style of The National City Bank, of roman and italic faces as type styles.

He narrated the happenings, pictured minutely the setting, and interpreted the behavior of the leading characters.

Strictly used, *narrate* means to tell a story, to relate a series of events, either in order of happening or rearranged for purposes of interest. *Picture* means to describe; *interpret*, to explain as to the who, the what, the when, the where, the how, the why. Unfortunately the fine edges of the last two have been worn down until they are used interchangeably. To *record* is to put on paper or disk or other medium for the sake of future use or reference, and to aid memory. To *report* is, derivatively, to carry back, as if returning from some place where news and other events are to be gathered at close hand, but the word is used freely, without this connotation, in the sense of tell or relate or recite. To *recount* is, of course, to count again; thus to tell again, to tell over, to redetail, as an episode or an event. *Recite* and *relate*, in this company are used with practically the same connotation; both imply going into particulars in telling about an event. The former should be more detailed than the latter, but usually is not; the latter should attempt to establish some relationship in the sequence of events, but does not always necessarily do so in general usage. *State* is hackneyed and affected, especially in business and political circles, for acknowledge, acquaint, affirm, announce, assert, attest, contend, convey, declare, explain, express, give, inform, maintain, mention, notify, observe, prescribe, profess, pronounce, propose, refer, remark, say, speak, submit, suggest, talk, tell, urge, voice; preceded by *beg*—*beg to state*—the term is deservedly called a *moronism*. What is stated should be exact and definite and pointed and sure. The word is vastly overworked and misused to cover all of the above terms, and others besides. *Tell* has in it the idea of counting, and is originally the Anglo-Saxon

equivalent of Latin *count*, and thus, in part, also of *account* and *recount*. It formerly meant to enumerate, and *to tell money* was the general expression for *count money*. *Tell* is now used as a generic coverage for all the terms that constitute the subject of this paragraph. *Account* in this company is more generally used as a noun than as a verb. But it is quite properly used as a verb, not only in the old sense of *tell* and in that of valuing, rendering financial statements, estimates, and the like, but also in that of explaining or describing or relating, and the rest. It is, however, in the latter usage usually kept in noun form, as to give or make an account. *Account* in the sense of deem or think, once widely accepted, is now occurring less and less, as I account him to be a responsible man for I take him or regard him to be a responsible man. All of these words pertain to both speaking and writing.

Though the road is NARROW it is STRAIGHT and DIRECT.

Literally *narrow* conveys the idea of having small extent across, of being neither wide nor broad nor deep; by extension it very often implies confined, crowded, cramped, limited, constricted, circumscribed, and in altogether figurative use it denotes illiberal, prejudiced, overconservative. You speak of a narrow point of view, of narrow finances, of a narrow-minded person. A *narrow-gage* railway is one on which the rails are laid less than four feet eight and a half inches apart, as in Japan (four feet eight and a half inches is called *standard-gage*; the railways in Russia are wider than this, and are thus referred to as *broad- or wide-gage*). The adverb *narrowly* is frequently used figuratively in the sense of barely or scarcely, as in He looked narrowly at me and He commented narrowly on the novel. The noun *narrow* (usually in the plural) is often used of the narrowest part of a body of water that is already long and narrow, and is thus often nearly synonymous with strait or channel or pass of any sort. In certain parts *narrow goods* in merchandising pertains to braid, tape, ribbon, and the like, and in trade slang *narrows* is sometimes used in reference to such goods, as All narrows have been reduced and You will find a large variety of narrows over there. *Straight* is really an old past participle of *stretch*; it means not crooked, without curve or bend or turn, and thus extending uniformly in direct line, stretching out without variation, running true to a compass point without kinks or curls or angles. Figuratively it denotes wide-range meanings, from erect and unstooped to candid, frank, honest, unmixed, undiluted, fair, just, without exception or reservation or discount or obstruction. *Strait* is not to be confused with *straight*; it is ultimately a past participle of *strain*, and it means "narrower than narrow." It is thus a more emphatic term than *narrow* in its figurative senses. He who is in financial straits, for example, or in straitened circumstances, is needy, perhaps destitute. As noun used in the sense of distress or perplexity it is customarily used in the plural; used in the sense of any narrow passage, especially of water, it is as frequently singular as plural, geographic formation usually deciding the issue. Owing to the fact that *strait* as an adjective indicates narrow, restricted, close, tight, and was formerly generally used in the sense of strict and rigorous and disciplined, it was once and still is very often confused with *straight*, and the *straight and narrow path* still appears in much expression as the *strait and*

narrow path. In Matthew 7:13 the Authorized Version has "enter in at the strait gate," which was changed by the Revised Version to "narrow gate." In Matthew 7:14 the Authorized Version has "narrow is the way," which was changed by the Revised Version to "straitened is the way." *Direct* in this company is closely synonymous with *straight*; it emphasizes, however, the idea of nearest and shortest and most unbroken, whereas *straight* stresses uniformity and continuity and, what is popularly referred to as "straight stretch." It is less copious figuratively than *straight* but, like it, conveys the idea of candid, frank, without intermediary, immediate. Unlike the last—*immediate*—it suggests line or course of connection, whereas *immediate* signifies the absence of such line or course. Both *direct* and *immediate* contain a suggestion of time, as do *straightway* and *straightaway*, but not *straight*. Similarly *straight* and *direct* and *straightforward* denote candid and open and without equivocation, but *immediate* does not. When you arrive at an immediate conclusion you are guided by instinct or intuition; when you arrive at a direct conclusion you are guided by opinion or reading or contemplation requiring some weighing and deliberation. The straight road to Shangri-la leads there without detour or turning to either right or left though there may be obstacle or delay; the direct road to Shangri-la leads straight there without possibility of delay or retardation of any sort; the immediate road to Shangri-la is a dream road which defies both space and time in effecting your arrival. The first is a post road; the second, an express highway; the third, a winged flight.

Poland is the NATIVE land of this NATURAL-born genius.

Native is used of whatever belongs to one by birth as opposed to whatever is attained or achieved or acquired, or is artificial, as when you speak of native sense of right and of native breeding. *Natural* in this connection means resulting from nature or belonging to by nature. Both words pertain to that which is inborn or inherent, but the former indicates that which is deeper and stronger. Instincts are native; genius is natural. *Natural* in other words, implies stronger emphasis upon *acquired* which is the antonym of both words; that is, what is acquired is neither natural nor native. *Native* emphasizes this distinction but it is more specific than *natural*. Love of children may be said to be natural to man; the desire to render service, native. *Native* is mostly favorable in connotation; *natural*, either favorable or unfavorable. Man's natural instincts are sometimes revolting; his native resignation to the inevitable is touching and inspiring. *Original* means coming before others in any particular category or classification; it connotes first, preceding, genuine, earliest, initial, primary. The word also means one who is unique in behavior to the point of eccentricity, and so used it is more commonly noun than adjective. *Aboriginal* is formed upon Latin *aborigine* (*ab*, from, *origine*, the first); it originally meant those who inhabited Latium. In English the word, both noun and adjective, pertains to those inhabitants in a country who were first or originally there, who had no known antecedents in that country. *Natal* pertains to the fact of birth, to being born; your birthday is your natal day. *Prenatal* means before birth; the nine-month fetal period constitutes man's prenatal life or being. *Indigenous* is derivatively

"born within"; that is indigenous which is born and grows and lives easily and naturally in a certain soil or environment—which "peculiarly belongs;" thus, you say that tobacco is indigenous to Virginia, meaning that it was originally grown there and that both soil and climate are conducive to its growth in that area. It applies chiefly to soil and vegetation and climate, but you speak of a people as being indigenous to a particular area, meaning the place to which they are naturally adjusted physically and mentally and psychologically. The word is sometimes also used in the sense of inborn or inherent but with less elusive connotations, as The old man with his rough hands and weather-beaten appearance seemed indigenous to this rough climate and rugged soil.

While the officers were NEGOTIATING *the loan, regular business was* TRANSACTED *by assistants.*

Derivatively *negotiate* means not leisure; this applies more or less naively to its present-day meaning, namely, to confer in an effort to make terms, as in connection with loans and treaties and contracts and bills of exchange, and the like. This is by no means a leisurely undertaking, especially involving, as it does, the weighing of all claims, the adjustment of all differences, the settlement of terms satisfactory to all concerned. The word implies this last, for what is negotiated has a beginning, a middle, and an end; that is, it involves not only execution but completion. *Transact* is derivatively to drive through, and thus to accomplish or bring about; it is a "smaller" word than *negotiate*, concerned with more ordinary and less complicated matters as a rule, the idea of carrying on or conducting being fundamental in its meaning. To transact is an everyday, over-the-counter affair; to negotiate is a more formal and more formidable undertaking. To transact may imply fewer participants than to negotiate. To *deal*, in this association, is to engage in by way of buying and selling, accumulating and distributing. You say that someone deals in cotton or lumber or stocks, and thereby imply that he transacts business in regard to the purchase and sale of cotton, lumber, and stocks. And dealing may involve elaborate negotiation as well, so that in some uses this word may be a generic or covering term for both *transact* and *negotiate*. You say that you *effect* a deal, that is, bring it about after surmounting difficulties or countering objections. You say that you *perform* or *accomplish* a transaction, that is, "carry through the forms" regularly and conventionally with or without delay, or "fill up" or "complete" everything that is expected and essential. You say that you *execute* a negotiation, that is, effect and perform and accomplish it in a formal way, all papers being signed, sealed, and delivered. But a negotiation is *achieved* too; that is, it is brought to a satisfactory conclusion after more difficult solution than that usually indicated by effect or perform or accomplish, *achieve* connoting somewhat greater importance and more expansive undertaking. *Treat* is inconclusive; you may treat with someone in regard to business or politics or domestic relations without result, the word indicating merely the discussion or the committee stage. But treating is anticipatory to negotiation, as it is very often part and parcel of transaction. *Proceeding* (*proceedings*) denotes

a step in any of the foregoing activities; like *treat* this word is also inconclusive though usually indicative of progress in a transaction or a negotiation.

It was a joy to watch his NIMBLE body on the field and his QUICK reactions to play.

The primary idea of *nimble* is lightness; it is an Anglo-Saxon word meaning take, and is subjective in connotation, that is, nimbleness is in the person himself not in the thing toward which he exercises his "takingness." *Nimble* is epenthetic; it was formerly *nimel* and *nemel*, and descends from Anglo-Saxon *numol* and German *nehmen* both denoting taking slyly or in a thieving manner. *Quick* is an Anglo-Saxon word meaning living, as in the "quick and the dead"; in this association it applies to whatever happens on the spur, with practically no time at all. It pertains chiefly to the action of living beings (celerity) rather than to that of inanimate things (velocity). A player's potential nimbleness is manifested by his quickness; that is, quickness brings nimbleness into play. *Agile* is Latin *agere*, to move; it implies ease, skill, deftness, dexterity of movement, especially in the movement of the limbs. *Brisk* derivatively contains the idea of brittle and quick-footed, and has thus come to mean liveliness of motion, keen muscular reaction, animated. You speak of a brisk walk, of an agile gymnast, of a quick leap, of the nimble fingers of a pianist. Anglo-Saxon *fast* and Latin *rapid* are almost exact synonyms; the former may, however, be more correctly used in reference to what is moving, and *rapid* to the character of the movement, as when you speak of a fast horse and the rapid alternation of the hoofbeats. Anglo-Saxon *fleet* means floating or swimming, and this meaning still adheres to a degree, especially when the word is used substantively. But as an English adjective it is almost synonymous with *swift*, implying facile and smooth and rapidly moving. *Speedy* is Anglo-Saxon *sped*, success and swiftness; but derivatively the word connotes forward speed or speed ahead, and thus implies getting on, and success. What is speedy is swift in the right direction. Both *hurried* and *hasty* imply personal or voluntary action or movement, the former denoting confusion and perhaps scatterbrained quickness; the latter, pressing and precipitate but orderly speed. What is speedy may be hasty but never hurried. Anglo-Saxon *ready* and Latin-Italian *alert* are almost exact synonyms, both meaning such vigilance as is always prepared for defensive or protective action. But *alert* is sometimes said to emphasize potentiality; *ready*, practical action. This is probably distinction without difference, or tweedledum and tweedledee.

The NOISOME cow yard and the NOXIOUS vapors rising from it made him ill.

Noisome is aphetic *noy* for *annoy*, plus *some*, and was once spelled *noysome*. Old French *anoi* (*anui*), English *ennui* (Latin *in odio*, in hatred, "in bad") is the same root. Latin *nocere*, hurt, is in no way concerned. Modern French *ennuyer*, bore, like its English equivalent *annoy*, is frequently aphetic in pronunciation, and *noyance* for *annoyance*, like *noyful* for *annoyful*, follows suit. *Noisome* has narrowed in meaning until it now pertains chiefly to unpleasant and disagreeable odors, as does *noxious* which is Latin *nocere*. The

two words were once used synonymously, but the latter now denotes harmful or injurious, while the former means ill smelling or stinking. *Noisome* is now principally archaic and poetic. Those studying English for the first time naturally enough mistake it to be related to *noisy*. But *noisy* is another word entirely—French *noise*, quarrel or squabble (the romantics are likely to squabble noisily). *Noise* may ultimately be Latin *nausea* (Greek *naus*, ship). *Annoy* has likewise changed, no longer connoting hate and severity but, rather, to tease or disturb. *Noisomeness* gives notice to the olfactory nerve that *noxious* elements may be abroad in the atmosphere. *Baneful* is close to *noxious*; it means destructive or at least very dangerous (*bane* is Anglo-Saxon *bana*, one who murders). *Baleful* is close to *noisome*; it means dire, even malign in influence (*bale* is Anglo-Saxon *balu*, evil). *Pernicious* is the Latin (*per*, through, and *nex*, death) covering term; whatever is pernicious makes for dire evil and injury, if not death itself. *Obnoxious* has in it, of course, the idea of *noxious* (the Latin root *noceo* is here concerned; the *ob* is intensive), but its meaning has become modified in general usage to offensive or objectionable; in law it takes on special signification meaning answerable, and it once carried also the idea of culpability. That which is *odious* evokes disgust and aversion, and inspires reproach. That which is *hateful* excites hate that is amply deserved, whether expressed or harbored. *Invidious* is Latin *invidiosus*, whence *envious*; it formerly meant ill will bred of envy, but it now denotes that which excites hate or odium and it is used chiefly of abstractions rather than of persons, as invidious influences. *Pestiferous* derivatively means pest bearing, and originally indicated the carrying and spreading of infection, but the word is used in somewhat lighter applications today, in the sense of plaguy and annoying and troublesome. *Detrimental* derivatively means rubbing on or away; thus, externally harmful or damaging. Anything that is detrimental to you may harm your good name or reputation; that is, may negative or destroy the favorable opinion that people hold regarding you. *Prejudicial*, on the other hand, here suggests unfavorable prejudgment; prejudicial opinion or judgment harms character, what you really are. A detrimental action may manifest a prejudicial feeling, the stoning of a synagogue or a cathedral, for example, is a detrimental action that derives, as a rule, from prejudice. *Deleterious* is originally a Greek word meaning spoil, and it still carries to a degree the idea of damage or injury through spoilage. What is deleterious is likely to spread a hurt; what is detrimental is likely to bear a hurt in.

For the NONCE he seemed to be perfectly satisfied but you may be sure that on the very INSTANT of her arrival he will revert to his old moodiness.

Nonce is almost archaic. It has but two general uses left, as in *for the nonce* and *nonce word* in both of which it means the one or particular occasion, the present instance. Initial *n* was assimilated from *then*, the phrase formerly being *for then once* or *ones* which was changed by careless pronunciation to *for the nonce*. The *n* in *then* was originally sometimes *m* in the Anglo-Saxon dative of *the* and *that*, formerly written *than* or *tham*. A nonce word is a word coined for an occasion, for once.

Skinner thought *nonce* might be a corruption of *own* or *once*; Junius, that it is a corruption of French *noiance*, to do for mischief. [*Serendipity* is one of the best examples of a nonce word. It was coined by Horace Walpole to mean "the making of discoveries that one is not in quest of." He explained it in a letter to Horace Mann, dated January 28, 1754 (according to Oxford), saying that he had formed the word upon the title of the fairy tale *The Three Princes of Serendip* (Ceylon). The tale was by one Armeno Christoforo, and his princes were always making discoveries, by accident or sagacity, of things that they had not thought of looking for.] *Instant* signifies an almost inconceivably short time—a point of time rather than passage or period or duration of time. Like *moment*, *minute*, *second*, *split second*, *flash*, *jiffy*, *trice*, and still other words in the same category, it is more figurative than literal, used to emphasize speed or quickness. All of them are used with the more or less implied meaning of in a short time or as soon as possible. *Split second* has come greatly into vogue in connection with moving-picture exposition; it usually indicates exaggeration for the sake of emphasis. *Trice*, occurring only in the phrase *in a trice*, means derivatively (Old Dutch) at one effort, or haul or pull or hoist quickly and abruptly. *Jiffy* is probably a frequentative of Anglo-Saxon *jiffl*, of which *jiff* is a clipped form; the meaning is nervous, fidgety, constantly on the move. *Flash*, strictly used, has to do with that which pertains to eyesight, as when you speak of a flash of flame or of lightning; in this connection, however, especially in the customary phrase *in a flash*, it is used not only of light and time but of movement and circumstance, as in saying that someone answered in a flash, or that a certain thought came to you in a flash. *Immediacy*, like *immediately*, has fallen from grace also, chiefly as result of the deep-seated tendency of the human animal to procrastinate. It is Latin *im*, no, and *mediatus*, delaying; that is, on the minute, without hindrance, direct presence.

There has been a NOTICEABLE but not a CONSPICUOUS improvement in your work, young man.

That is *noticeable* which you cannot help noticing or seeing. That is *conspicuous* which makes you see it, which is so evident that it must be observed. And *conspicuous* goes beyond *noticeable* also in denoting that which is odd or protrusive or obvious to such a degree as to demand notice or attention. *Prominent* means protuberant or projecting or outstanding; that is prominent which is above or beyond surroundings. Your sore thumb may be noticeable when you have wrapped it roughly yourself and can still use it to some extent. It is conspicuous when it is bandaged in splints by the doctor, and makes the use of your hand awkward and difficult. It is prominent when it is so bandaged that it stands out fixedly at right angles to the rest of your hand. *Perceptible* pertains to whatever makes an impression upon the senses, from the minimum of awareness to the maximum; the mark or line between that which is at all perceptible and that which is not varies among people, depending as it does upon the delicacy and the acuteness of their sense organism. When you see someone who is *striking* in appearance you experience a lesser degree of perceptibility than when

you see someone who is *arresting* in appearance. You may look twice or thrice at the former; you may stop to look after the latter. The range of application denoted by *perceptible* very often makes it necessary to resort to adverbial modification. You say, for example, that the pain in your sore thumb is hardly perceptible, but that when the surgeon cut it in operating, it was keenly perceptible in spite of local anesthesia. The difference between the nearsynonymous *prominent* and *noticeable*, it may be said, is more perceptible than that between *striking* and *arresting*. *Discernible*, though often used interchangeably with *perceptible* and *noticeable*, nevertheless differs from them in that it emphasizes definiteness and accuracy and discrimination; it applies more particularly to matters of taste, especially in the arts, and to judgment in human relations, and always implies closeness and keenness of distinction. You say, for example, that there is a discernible difference between old-style italics and modern italics, or between a round arch and an elliptical arch, in both of which certain intellectual and artistic differentiations are implied which would not be at all intimated by any other word here treated. *Discernible* and *nice* are very often used synonymously, but the latter is far more general in its connotations. *Appreciable* invariably suggests some idea of measure; it always implies sufficient to be estimable, though as generally used it is interchangeable with most of the foregoing terms and this distinction is ignored. A color scale will reveal an appreciable difference between light orange and dark canary, for example, just as the speedometer will indicate appreciable differences in distance between two points traveled by two routes supposedly of equal length. *Palpable* derivatively means capable of being touched or felt, and as now used it denotes easily perceptible by the senses—plain, evident, obvious, readily sensed. *Tangible* is almost an exact synonym both derivatively and as presently used, the principal difference between the two words being that the latter is the more concrete, material, realistic, or objective in signification; *palpable*, the more general, comprehensive, elusive, or abstract. You say that there was a palpable reserve at the dinner table until the birthday cake was brought on, which constituted tangible encouragement to light and informal conversation.

NOTWITHSTANDING your adverse comment I shall NEVERTHELESS give him a chance.

Notwithstanding suggests opposition or antagonism or obstacle of comparatively slight nature; it contains nothing of the defiance or active resistance of *in spite of*. If this latter term were substituted for *notwithstanding* in the introductory sentence, the latter part of the sentence would suggest personal eagerness to take action opposed to the adverse comment. *Nevertheless* always implies concession on the one hand, and failure or refusal to permit the concession to influence or decide action on the other. In the above sentence *nevertheless* is really unnecessary; it is used for emphasis only, as is frequent in sentences of this kind in which a preceding *notwithstanding*, *in spite of*, *despite*, *however*, or *though* suggests opposition or, at least, modification. And it is usually understood in such expression. You say that though the field is wet, our team will (nevertheless) win, in

which *nevertheless* would merely emphasize conviction. With slight reconstruction in your sentence, any of the other terms might introduce it. *Despite* is now more or less affected, and is on its way to archaism; it is weaker and more passive than *in spite of*. You say that your team will win in spite of all the obstacles that have been placed in its way, that despite certain opinions to the contrary you are inclined to believe that your team will win. *But* signals contradiction or opposition but does not stress it; it merely presents the picture in clear light. *However* does the same but not so clearly or significantly; it may often seem to minimize contradiction except when used to introduce a conclusive clause. This distinction is illustrated in The obstacles are, however, easily overcome and There is much in what you say, I know; however, I cannot allow it to influence my course of action at this point. *Though* and *although* are used interchangeably in both colloquial and literary expression. The former, however, is preferable when the subjunctive is required; the latter when the indicative is required. This means that when an introductory clause is suppositious or contrary to fact, *though* is preferable to *although*; when such clause states what is accepted as a fact, *although* is preferable; you say *Though* John be an angel he may not have my car, and *Although* John is a very good boy he may not have my car. It is sometimes also ruled that *although* is preferable to *though* when the periodic structure is used, that is, when the dependent clause precedes the independent, but this rule is decreasingly observed. *Albeit* means *though* or *although* it be; it is by way of becoming archaic. It may be substituted for either *though* or *although*, but with more of the meaning of *nevertheless*; that is, it admits or concedes without permitting influence. You say that John is a very fine fellow; albeit he lost his temper when he heard of my decision. *Yet* almost always suggests an element of shock or surprise following concession, and very often serves for emphasis rather than for structural purposes. You say of someone that, though he has threatened you many times, yet you trust him implicitly.

Though many of the NUANCES and OVERTONES were apparently lost to him, he nevertheless spoke intelligently about certain NICETIES of the composition.

Nuance was introduced into English from French only comparatively recently, as word life and usage go. It denotes faint or delicate difference or shading or feeling, subtle interpretative touches, elusive "grace notes," as of a painting or a piece of music or a poem or a dance, and the like. The French verb *nuer* means to shade, and this is in turn Latin *nubes*, cloud. The word has made a place for itself principally in the vocabularies of art and literature and music, and it is not infrequently in these as well as in other fields used affectedly and pretentiously. It was once contended that *nonce* (q.v.) in the rare (provincial) sense of slow understanding (real or feigned) is a contraction of *nuance*. Literally considered *overtone* is in music a secondary or accompanying tone that sounds over and above the basic one, and figuratively any association or connotation that may be suggested not only by a musical tone but by language or art or any other medium of expression. Lights that are delicately reflected by a glass or

metal or painted surface are called overtones. As verb *overtone* literally means to overweight with tone, to drown out one tone with another stronger one. You say that the overtones of the homely painting "Breaking Home Ties" takes you back to your boyhood on the range, that you have to listen carefully while the sonata is being played lest its many meaningful nuances escape you. *Nice* is Latin *nescius* (*ne*, not, and *scire*, know), and it formerly meant ignorant and the consequences of ignorance, foolish, wanton. According to Skeat, it may early have been confused with the old dialectic *nesh* meaning (and sounding) soft and delicate. But it has been one of the wildest of dictional vagrants or prodigals as far as meaning is concerned. After Chaucer it was narrowed to denote foolish in regard to insignificant matters; thus, trivial and petty as pertaining to things. Then the tables were turned and it came to mean, instead of foolish about little things, wise and accurate and commendably fastidious about them, and it applied to persons and conditions and things. The Elizabethans used the word in many different ways; to them, in addition to meaning finical and fastidious, it also denoted coy, shy, reserved. After being almost dormant for a century or so, it budded forth with a generally favorable and constructive connotation applying to practically everything under the sun. Its noun form *nicety* (as in the introductory sentence) retains the early idea of precision and punctiliousness, and in such expression as *a nice distinction*, the adjective too holds to this idea. But in the main the latter has gone astray to mean good or fine or excellent or clear or likable, and so forth, in general conversation as well as in writing, while the noun strives to hold to its denotation of exactness. Both forms, however, are two-way—many-way—words, the noun fluctuating far less than the adjective. The absence of any form of *nice* from the Authorized Version may lend satisfactory emphasis to the vacillating and somewhat discreditable character it has "enjoyed" down the centuries. It was once held to be a word far more commonly used by women than by men.

He was always so OBLIGING that he gave one the impression of being, perhaps, somewhat too GOOD-NATURED.

He who is *obliging* does everything that he can to be helpful and accommodating by both attitude and action. The word implies inclination to be of service; its old meaning of obligating has given way entirely to that of active agreeableness. He who is *good-natured* is by disposition and temperament easygoing and kindly, always ready to please and always likely to be pleased; he may thus be easily taken in or imposed upon. *Obligingness* may be staged for occasion; the most obliging person may be, perhaps, most unobliging and even disagreeable at times. *Amiable* has love in it (Latin *amo*, love), and is thus a loftier term than either *obliging* or *good-natured*. He who is amiable is friendly and affable and "sunshiny," and perhaps by these very tokens weak and unforceful, but not necessarily so. The word is almost synonymous with *lovable*, its literal translation, but it is now used to denote cheerful, insinuating, attractive, whereas *lovable* means inspiring love or deserving love. *Benignant* is Latin *bene*, well, and *genus*, born or kind, and it now means mild and serene and considerate and

gracious in a way characteristic of the well-bred; it may convey something of the superior or condescending, and is used chiefly of the higher toward the lower. *Benign* and *benignant* are used interchangeably; the former is older, the latter coming about late in the eighteenth century and being formed in imitation of its already used antonym *malignant* (from the verb *malign*—Latin *malus*, bad—the infinitive being—*malignare*; *benign* was never a verb). *Gentle* likewise, through derivation, pertains to birth and breeding and blood in conveying the idea of kind, courteous, cultivated, refined, well born, quiet, tender, and in *gentleman*, *gentlewoman*, *gentlefolk* it still suggests a little of its Latin parent *gens*, race. From the same source comes the now almost archaic *genteel* formerly a "class" term entirely, denoting in its French form *gentil*, station as of the gentry, that is, above the common or working classes. But used seriously today *genteel* is low colloquial or vulgar; used playfully or facetiously or in a depreciatory sense it suggests chiefly the idea of *shabby genteel* which denotes poor imitation of gentility, used of one whose appearance conveys the idea of his having difficulty to keep up appearances. *Gentile* is the same word as *gentle* and *genteel* and was once used with the same meaning, but it has now reverted to its derivative idea of race, and is used principally to denote one not of the Jewish race (formerly said of a Hindoo as distinguished from a Mohammedan, and of other racial distinctions). (In grammar *gentile* is applied to a word that denotes nationality.) Both *kind* and *kindly* denote well disposed, benevolent, tender, good, sympathetic, and they are used interchangeably, the difference (if any) between them being that *kind* pertains to the inherent or dispositional quality—habituated obligingness—and *kindly* to its manifestation. *Kind* is Anglo-Saxon *cynde*, correlative with Latin *gens*, derivatively meaning kin; thus, race and blood and breeding. The *ly* was added to emphasize the quality of kindness.

Though his success had been OBSTRUCTED, *it could not be* STOPPED.

Obstruct is to "pile up against," to put something in the way that may delay or end progress. *Stop* is to bring progress to an end; it pertains to that which is advancing or going forward. *Cease*, Latin equivalent of Anglo-Saxon *stop*, has reference to condition as well as to movement. You stop fighting but you cease brooding. What is *checked* is slowed or stopped in part and for a time only; what is *arrested* is brought to a short or quick stop, and held. A pupil's schooling is checked by temporary illness; his mental development is arrested by a compound fracture of the skull. *Hinder* means delay, prevent, postpone, defer, hamper, retard, especially during the course of action. What is delayed will start again in all probability, or be late in starting or arriving, or both. What is *prevented* is stopped altogether. It may be *postponed*; that is, definitely put off until later. It may be *deferred*; that is, put off without any definite plan for the future. *Hamper* means to hinder by way of entanglement or impediment or embarrassment; you say of someone that his speech is hampered by a pronounced stammer. The line of march of an army may be hindered by obstructions laid down by the enemy, and anticipated attack thus have to be postponed but not prevented. In view of the fact that the obstructions are

difficult to overcome, it is likely that the enemy is prepared to *resist* attack stubbornly. *Resist* means to set against or oppose determinedly; it is stronger than *oppose* which is often little more than inactive objection. You oppose certain legislation or certain policies; you resist eviction from your apartment. Whatever *retards* impedes or slows down. The word is used particularly of mechanical motion but may apply to persons, things, conditions as well. Retarded motion is reduced, interrupted, or unaccelerated motion. Whatever *delays* prevents from meeting a definite date line or place appointment; you are delayed by accident, and the building of your new house has been delayed by strikes. *Detain* is used chiefly, though not exclusively, of persons; it suggests that something is kept from going on because someone is unexpectedly hindered or prevented from appearing. You were detained so late by business last evening that you were prevented from keeping an appointment to attend the theater.

They pitied him for his OBTUSENESS, and hated him for his APATHY.

Obtuseness means lack of sensitivity, dullness of perception, unimpressionableness; the verb *obtund* means to blunt or deaden or dull; the adjective *obtuse* means stupid or not acute—an obtuse angle is larger than one right angle but smaller than two right angles. *Apathy* denotes lack of feeling, indifference to whatever appeals to sympathy or emotion or passion; it suggests indifference plus insensibility plus perhaps a basic or instinctive heaviness and dullness that may at times amount to sluggishness and even stupidity. Derivatively it means not feeling or suffering, and thus in most usage pertains more to insensibility than to indifference. But just as it is difficult to draw a sharp line of demarcation between the emotional and the intellectual, so it is difficult to differentiate with precision among these words. You are indifferent to appeals for a cause in which you do not believe; you are insensible to the imprisonment or execution of a proved murderer, or to a needle that is passed through a callus on your hand; your pleas to the mind and the heart of a confirmed drunkard find him apathetic, and even your physical prodding fails to stir him when he is in a drunken stupor. *Stupidity* suggests more of innate or congenital quality than *obtuseness*; it is a chronic tendency to be lacking in understanding, and connotes very often a kind of benumbed sensibility. Stupidity in an extreme degree may become *stupor* which may indicate a minimizing of the faculties to the point of unconsciousness, and beyond. Like apathy, stupor may be passing or temporary, but stupidity may be—probably is—a condition that endures. Obtuseness may be temporary or enduring. *Lethargy* has *Lethe* in it, and *Lethe* was the stream of Oblivion the waters of which superinduced forgetfulness; this old meaning has been extended to include today morbidness, drowsiness, heaviness, tendency to sleepiness. The lethargic person, temporarily aroused from his sleepiness, may evince spasmodic signs of alertness but they are by no means representative of his general constitution. *Inertia* indicates a property of matter that inclines it to remain at rest or, at least, in uniform condition until changed by force of external stimulus; by figurative transference the word implies in a person strong disinclination to exertion, habituated tendency to remain at rest or inactive.

But the sensibilities and perceptions of an inert person may likewise be alert and astute once his disposition to staticism is overcome. *Stolidity* means heaviness or sluggishness by disposition which may verge upon stupidity but which may, on the contrary, imply something of the idea of substantiality or solidity of peasant stock; it may be the mountain to which Mohammed must perforce go, since it is too heavy and listless to go to him.

The OFFICES of the BUREAU are located on the tenth floor of the new DEPARTMENT of Agriculture building.

Office denotes a room or a suite of rooms or a building where business is transacted and the clerical details of an enterprise are looked after. The word has as many applications as its significant derivation indicates—Latin *opus*, work, *facio*, make—pertaining not only to place where work is done but to kinds of work done as well; it thus comes to mean function, service, ceremony, rite, duty, job, position, place, berth, situation, persons or personnel, and so on. It does not, as a rule, denote a place where selling takes place, but it may sometimes do so, *shop* or *store* being preferable in this connection. Neither is it used to mean the workroom of an artist or the place where motion pictures or radio broadcasts are made; these are preferably called studios. But *studio* is now widely affected for any sort of individual workroom. Used in regard to function *office* suggests trust, faithfulness, certain degree of tenure, and usually the idea of election or appointment. *Position* is sometimes used synonymously in this association, but it is likely to pertain to somewhat more important and more dignified occupation. *Place* suggests temporariness and somewhat lower plane of occupation than either *office* or *position*. *Situation* has come to be identified chiefly with work secured through newspaper want advertisements, and it emphasizes the economic elements of employment. Both *position* and *situation* pertain likewise to physical location, the one pertaining chiefly to manner of placement, the other to place itself and to relationship to other things and places. *Bureau* may denote office in the first sense above explained, but it stresses the idea of organization and of staff differentiation and of specialization in certain fields. The word also very often implies agency or work that pertains to propaganda of some sort, and it may suggest gratuitous service. You speak of a bureau of information or of promotion, of a travel bureau, of an employment bureau (or agency). *Office* may likewise be used in these connections but with somewhat less specific denotations. *Cominform* (devised from *Communist Information*, similar to *Comintern* from *Communist International*) is a bureau concerned with the dissemination of Communistic propaganda and publicity; it is an information service maintained by the Russian government for the purpose of converting other nationals to its particular theory and practice of government. It has been seriously suggested that *Deminform* (*democratic information*) be used as its antonym—the name of an offsetting bureau for the promotion of democracy. *Department* may denote the subdivision of an office or a bureau or any large and complex organization, in both the physical and the functional sense. When, for example, you speak of the office or offices of the Department of Agriculture you may mean location,

and you may mean a subdivision of the national government, one of the functions of which is the maintenance of bureaus of information in regard to agriculture. You say that the administrative offices of your college, located in the main building, function chiefly by way of integrating the various departments of instruction, and also by way of maintaining a consultation bureau for the benefit of the students as well as of the general public.

Though he was OLD he was markedly VENERABLE, and not in the least SUPERANNUATED.

The first word is, properly enough, one of the oldest of which there is record. English *old*, Anglo-Saxon *ald*, Dutch *oud*, German *alt*. Old Teutonic *al*—all in general mean advanced in years, having existed long, not new or modern, having achieved a certain period, exhausted and worn out, and so forth. The other two words are Latin, the first meaning worthy of respect and dignity, entitled to that reverence and approbation that accrue to character and reputation and achievement after a long life; the second meaning incapacitated by reason of age, discarded or dismissed because age disqualifies. *Old* applies to everything; *venerable* to people, places, things; *superannuated*, to people only as a rule. You speak of a venerable senator, shrine, relic; you speak of a superannuated man or woman, teacher or preacher, officer or patriarch. But you may refer to a beloved old horse or dog facetiously or otherwise, as superannuated, meaning thereby too old for continued service but kept as a "pensioner" in view of what he has been. *Antique* is Latin *ante*, before; its central idea is having existed before, being brought down from before, having been handed down. An antique quilt is one that has been brought down from the past through many generations of a family, for example; if some member of the present generation weaves or crochets a quilt just like it, the finished new quilt is a copy of the antique one or is a quilt of antique pattern. *Antiquated*, on the other hand, implies so far out of fashion as to have no worthy style left, and is thus fit for nothing but discard; it is used chiefly in this unfavorable sense but may sometimes have favorable connotation. The antiquated is outmoded and bygone, and therefore useless. The antique is capable of practical application to some need, and has in addition an intrinsic value bestowed by age and possibility of adaptation. The old Model-T Ford is now antiquated; it may be kept in a museum as an antique. In the light of its pioneer service in the early days of the motorcar, it is a venerable vehicle. The man who drove this early car is now probably a superannuated driver or chauffeur.

He placed the book ON the shelf OVER the fireplace.

On, like *upon*, implies touching or in contact with. *Over*, like *above*, implies, as a rule, a certain amount of space between the objects or persons related. At least, both *on* and *upon* imply a closer "aboveness" or "overness." The *er* in *over* is a comparative ending signifying the idea of higher, whereas *above* derivatively means *by up* (Anglo-Saxon *be*, *by*, and *uf*, *up*; that is, upward either vertically or diagonally, or both). Anything that is

over you is or should be vertical or almost vertical in relation to you; that is, directly or almost directly over you. Anything that is above you may have greater departure from verticality, may be less directly over you. Strictly speaking the zenith is over you; it is also above you. But the sun toward sunset or sunrise is above you, not over you. *Over*, that is, includes *above*; *above* does not always include *over*. You carry an umbrella either over or above our head. However, a person taller than you may very likely carry his umbrella above yours, not over yours unless he is deliberately doing so as a stunt. In the same way, when you speak of the room over yours you mean or should mean direct or almost direct line of elevation; when you say that the observation tower is above your room, you may mean directly over it but you may mean any elevation above—to the rear or the side, or elsewhere. *On* and *upon* are distinguished in usage chiefly on the principle of euphony; the former, however, like *into*, may suggest motion; the latter, stationary position or degree of support. If you say that someone stepped upon the threshold, you indicate, first, action up, and then action of placement on. If you say that someone stepped on the threshold, you rightly mean that he was already on it and stepped from one place to another. In like manner you speak of stepping upon the platform or the terrace or the roof, of sitting on the bench or the wall or the terrace. *Upon* is really an emphatic form of *on* in much usage, and is thus for the most part synonymous with it. It is, of course, conceivable that you may actually reach downward to place something upon something else. Sometimes *upon* is affected because it is felt to be more elegant than *on*, but such is not the case. In the sense of located on or bordering, as for example in designating geographical situation, *on* is always preferable to *upon* and this usage is established. You say Hastings-on-Hudson and Stratford-on-Avon, not *upon* in these or similar instances. *On*, as adverb, suggests direction, continuance, position, progression, causation, as, respectively, head on, talk on, put on, going on (and on), turn on (the light). *Upon* was once used adverbially in the sense of thereon, and still is to some extent; but it is far less often used as adverb than *on* is. You say that this paper has been written upon or that someone has been imposed upon. In these uses, however, the word is, according to many authorities, merely part of the verb phrase. *Above* and *over* are likewise used adverbially, the former to mean higher up or overhead or vertically up or in earlier place or superior to or supervisory of; the latter to mean (or to emphasize the meaning of) passing or across, excess or overflow, invert or reverse, repeating, finished, superior to or supervisory of, and so forth. But in many of these meanings both words are quite as often prepositions as adverbs. You refer to a paragraph above, and you say that you are glad that some affair is over, the one word being an adverb of place, and the other an adverb of completion. *Above*, like its antonym *below*, may be used regardless of elevation in signifying direction, may indeed be used in this connection with reference to level or even down-grade. When you say that someone lives above you, you may mean on a hill or upstairs, but you may also mean "up the road" in a direction colloquially designated as up, though the road may descend or run southward.

I regret to say that his dealings with me have not always been OPEN and ABOVEBOARD.

The two words are here used figuratively; their literal meanings, however, interpret their figurative extensions. That is *open* which is not closed, clogged, covered, surrounded, curtailed, confined, concealed, bounded, and the like, in any way; thus, in relation to conduct and attitude and behavior, without pretense or reserve or ulterior motivation of any kind. It suggests candor to the point of naïvete, innocence and naturalness that intimate lack of sophistication. That is *aboveboard* which is not "under the table," which is open to view and is thus exposed to comment. It suggests less of artlessness than *open* and more of fearlessness, knowledge of what under-the-table tactics are, and refusal to resort to them. Both of these words apply to persons and things or conditions, *aboveboard* being somewhat less frequently applied to persons. That is *forthright* which is "brutally frank"; it suggests bull's-eye directness, straightforwardness at the risk of hurt and discomfiture, sharpness of skill in coming to the point. (It is not to be confused with *forthwith* meaning immediately, instantly, without delay.) *Straightforward* is less emphatic in figurative uses than *forthright*, and is more literal and colloquial. In giving direction you say literally Go straightforward, not forthright, up the hill, by which you mean without turning or deviation of any sort. In the same way when you ask for a straightforward answer you mean one that does not quibble or deviate or hem and haw. When you ask for a forthright answer you want one that, in addition to being straightforward, is colored with conviction and directness and certainty that leave no possibility for misunderstanding. The two words are, however, used interchangeably in much expression. *Straightaway* is literally even more emphatic than *straightforward*, and is also correct in Go straightaway up the hill. Figuratively it also means in a straight course or manner, without swerving or deviating, and like *straightway* it is used to denote immediately, at once, on the instant, though the latter, with its less-used equivalent *straightaway*, is more commonly applied to time. *Plain* and *downright* are, in this company, used for the most part interchangeably to imply bluntness, abruptness, perhaps even tactlessness and curtness of statement; the former suggests less roughness and artificiality than the latter. He is *plain* or *plain spoken* who leaves no doubt; he is *downright* who, in addition to leaving no doubt, is so positive and absolute that he intimidates or, at least, discourages challenge; he is both *plain spoken* and *outspoken*; that is, he speaks bluntly and with a clarity that defies misunderstanding, and does so without reticence or reserve. *Ingenuous* denotes "inborn" frankness and artlessness; thus, open, sincere, and candid without thought of disguise. *Ingenuous* and *ingenious* have always been confusing words. Sometimes the printer has added to the confusion but by no means always. They are confusing in their very derivation. *Ingenuous* is Latin *ingenuus*, freeborn, frank, open. *Ingenious* is Latin *ingenium*, natural capacity, clever at devising, innate quality. The noun form of the first is *ingenuousness*; of the second, *ingenuity*. But as late as the seventeenth century *ingenuity* meant *ingenuousness*, and in the dictionaries today one of its meanings is still given as candor or ingenuousness, though its major meanings are set down,

of course, as skill, cleverness, ingeniousness; and its derivation is given as from Latin *ingenuitas* meaning *ingenuousness*! There is a now-obsolete noun *ingeniosity* that might well have been "kept on the books." *Ingeniousness* was also much more used formerly than it now is, and it too is well worth keeping. Both of these forms have logic and appearance in their favor. To mistake *ingenuity* as the noun form of *ingenuous* is natural. It just so happened that it had greater receptivity as the noun form of *ingenious*, and was as a consequence conveniently appropriated.

The ORAL testimony was too frequently interrupted by the VOCAL outburst of the audience.

Oral pertains to utterance of spoken words through the agency of the organs of the voice and articulation; it implies intelligibility, and stands in contradistinction to mere vocal sound or noise as well as to all other forms of expression—printing, script, engraving, painting, drawing, hieroglyphics, and so forth. *Vocal* pertains to the voice, to sounds and noises made by the voice; it implies the human voice, as a rule, but the word is used figuratively, as when you say that Tabby is particularly vocal when she is hungry, or that the airplane was more than usually vocal in the clear crisp air today. *Vocal* may apply to both articulate and inarticulate sounds, as it probably does in the above sentence. Some of the outburst was probably understandable, some probably not, the principal idea being that the members of the audience made sounds and noises with their voices. *Verbal* pertains to words, uttered or written or pictured or otherwise represented; it is often used with the signification of distinguishing between the written symbols called words and the ideas or thoughts that they convey or represent, as when you say that someone's words ("verbalities" has been used facetiously) are thus and so but what he means is this. But *oral* and *verbal* have by the arbitrariness of usage become sadly mixed in certain expressions, and we thus use *verbal report* to mean *oral report*, *verbal comment* to mean *oral comment*, whereas the former in each instance should mean written. Serious misunderstandings have been known to occur as result of this confused usage, and at the risk of being considered pedantic you may do well to confine the use of these two words to the limitations above defined. If you translate from a foreign tongue at sight; that is, if you translate French aloud into English as you read it, your translation is oral. But such translation is also sometimes called verbal by which is meant word-by-word translation. However, a written translation is, strictly speaking, a verbal translation. *Literal* pertains to letters, according to the letter as opposed to free or figurative or spiritual. The literal meaning of a word is its primary, unfigurative, unexaggerated, actual, customary meaning; a literal interpretation of an action is a strictly unvarnished interpretation; a literal error in a manuscript is an error in regard to a letter (letters); a literal translation is one that is word by word, one that follows the exact words of the original, and it may thus be oral or verbal, or both. But a literal translation, as a rule, is careful also to convey both idiom and construction of the foreign tongue as well as the very words themselves, and in this it is opposed to *free*, a free translation being one that conveys the idea of the

original without bothering too much about verbal and idiomatic exactness. *Free translation* is thus partly antonymous with either *literal translation* or *verbal translation*. The adverb *verbatim* connotes exactness; it is synonymous with word-for-word, and it is used of words in a series, whereas *verbal* (or the adverbial form *verbally*) pertains to words singly or serially. But you say you take shorthand *verbatim*, not *verbally*. If you speak of a *verbatim report* you may mean either an oral or a verbal report.

The ORDER of the papers was now clear to all the clerks but the METHOD of filing them was complicated.

Order is status achieved by means of some natural or logical or regular arrangement; as a rule it pertains more to sequence than to relationship but both are always involved. *Method* is process, a manner of procedure, a way of doing things; if *order* suggests position or arrangement, *method* suggests manner or custom or course. A method may be logical or illogical, preferably always the former of course, but in any event it is a way. Country boys used to say that in sleighing time the longest way round was the shortest way home; they referred to the process or the method of getting home, that is, to pleasure rather than directness, and this to them was sensible whether logical or illogical. An order may be regular or irregular; alphabetical order, for example, means arrangement according to the letters of the alphabet. But if, as is likely, the final parceling by letters evinces wide variation of number (a thousand papers under *p*, for example, and twenty under *o*) the arrangement lacks uniformity or regularity. If the papers are arranged in twenty-six different piles, those under one letter being allowed to run over to another in order to keep the piles even, then they are both orderly and regular. If they are evenly or uniformly piled, they may be regular without being orderly. *Mode* is less definite than *method* but more definite than *way*; *manner*, like *mode*, pertains to the immediate and external manifestation of method, the actual handling (Latin *manus*, hand) of anything. Your method of work in a certain field may be beyond reproach, but your manner of applying it may be disagreeable and obnoxious. You speak of method of instruction in music, of a pianist's manner or mode of playing. *System* is a Greek word meaning place together; it implies plan or arrangement on a much more comprehensive interrelationship of parts than any of the foregoing terms. You speak of a system of airline routes, of the educational system of a great city, of the installation of a new system of accounting in a large business organization, by all of which emphasis is placed upon the complete co-ordination of parts and units from the top down. *Systematization* is the abstract form meaning the processing by means of which system is brought about. The adjective *systematic* and the participial adjective *systematized* respectively denote pertaining to system, acting in accordance with system, performing regularly, and reduced or methodized according to definite plan. But the two words are interchangeably used. *Systemic* may be the equivalent of *systematic* and *systematized*, but it is more particularly a medical term meaning pertaining to the body (system) as a whole; systemic poisoning, for example, is poisoning that manifests itself throughout the physical organism; you say that poliomyelitis is a systemic disease notwithstanding

its acute local manifestations. *Rule* is "frozen" order; that which has become a rule is established by virtue of accepted usage or custom. When rule descends to mere automatic or mechanical ground—"unreasoning if not unconscious"—it becomes routine.

He is not yet ORIENTED to his new position, and he still has many matters to ADJUST in connection with his old one.

Orient derivatively pertains to the rising sun, and it was originally used with reference to the east, as it still is in many special connections. Many old cemeteries required that the dead be oriented in burial, that is, that they be interred facing eastward. Old churches were built with longitudinal axes pointing eastward, chancels and chief altars thus being oriented, that is, at the eastern end. Later, the word was broadened to mean the determining of position or bearings in relation to the compass, and then, figuratively, to find oneself, to get oneself properly and efficiently related with regard to conditions or subject matter or surroundings. *Adjust* is "to join to," to make fit or dovetail, to pacify, to settle, to clear up. It is a more specific term than *orient*, and yet has much wider application. You adjust a clock, an error, a rug, a pair of opera glasses, a quarrel or misunderstanding, a tax return, and so forth, and it thus always presupposes some change from existent condition. Orientation is a more or less precedent process; adjustment, a resultant one. *Adapt* is closely related to both words but it more frequently emphasizes the idea of ease or naturalness of adjustment. You speak of adapting a novel to the stage, by which you mean (or ought to mean) that the novel has much real drama in it and is a "natural" for stage presentation. In making such adaptation the writer will have to adjust certain action in the novel to the technical requirements of stage business and dramatic construction. In order to do his work well he may have to orient himself for it by going to live for a time among the persons depicted. If the community is greatly changed from what it is as represented in the novel, then he may have to *accommodate* scenery, action, characterization, and other details, to a more modern tone and rhythm. In other words, *accommodate* in this company means the kind of adjustment that suggests difference to be compromised, discrepancies to be brought into harmony. A poor person has little difficulty in adapting himself to riches; a rich person usually finds great difficulty in accommodating himself to the limitations imposed by poverty. It was said of a prominent statesman when he died that he would probably have considerable embarrassment in orienting himself to heaven (if!) because of the large amount of worldly rag, tag, and bobtail he had left unadjusted behind him. *Acclimate* (*acclimatize*) derivatively means to adapt or adjust to a new and different climate; such change requires merely adaptation when the change is not greatly different or abrupt, adjustment when it is otherwise. But the word has now been extended beyond this denotation to pertain to any change of surroundings or conditions, from the familiar to the strange, to which one may be subjected or with which one may be obliged to comply. *Familiarize* means to make or become familiar with, to acquaint oneself with; it implies taking pains to learn new things as result of ignorance of them and inexperience in their phases or operations. You familiarize yourself with correspondence forms

in the new offices in which you have taken a job, with the fingering of a new composition for the piano, with the rules of the road in learning to drive a car, and the like. In most usage *familiarize* pertains to the mastery of details to such degree as to enable one to observe them in practice as if he had always known them.

She not only ORNAMENTED but ADORNED the occasion.

Ornament is external and material; *adorn*, innate and uplifting, perhaps spiritual. If she ornamented a party, she probably wore a beautiful gown and magnificent jewels. If she adorned it, then she was possessed of a beauty and grace and charm that transcended all mere ornament. That which is adorned has intrinsic merit and quality as result of the adornment; that which is ornamented has merely transient material significance. What is ornamental may attempt beauty; what is adorned achieves it. What is ornamented has something added from without; what is adorned may have, but always with a unity and a harmony that bespeak an inner quality. *Decorate* is farther removed from *adorn* than is *ornament*, and implies adding for its own sake something altogether extraneous. (The verb form *ornamentalize* is now little used.) *Deck* in this company means to dress or array as for a special occasion, and is probably used more of things than of persons. *Bedeck* is an emphatic form, often carrying the additional idea of grace. *Dizen* is now almost archaic, but the intensive *bedizen* is still general though more or less provincial in much use. It denotes overdoing by way of sprucing or smartening up, to make gaudy and perhaps tawdry and loud; and is thus in part antonymous with the other terms here treated. *Beautify* is the covering term; *prettify*, its colloquial and provincial equivalent, and *uglify* the antonym of both.

You OUGHT not to go out tonight but if you do you SHOULD take an umbrella and wear a raincoat.

Ought is the old imperfect tense and past participle of *owe*, and it still carries the idea of moral obligation, bounden duty, or conscientious complicity. *Should* may convey similar connotations, but it is used principally to indicate fitness, propriety, expediency, facilitation of a desired end. However, the two words in much usage are interchangeable, and the above distinction is frequently ignored by even the best of writers. *Must* is stronger than either *ought* or *should*, signifying compulsion or force of necessity. The introductory sentence may imply that you ought not to go out because the weather is bad and you are just recovering from a heavy cold, but that, if you do go, you should take precautions against relapse. The doctor would perhaps have said that you must not go out tonight. *Ought* is more emphatic than *should*, having some slight connotation of the puritanic. A child, who presumably knew he was father of the man, once disobeyed his father's order because it was expressed by *should* rather than by *ought*. "Since he said I shouldn't instead of I oughtn't, I just naturally assumed that he only half-meant it," said the youngster. To say that you *have* to stay home tonight is weaker than either *ought* to stay or *should*

stay. To say that you *have got* to stay home tonight is still weaker, and, as well, tautological. Though *got* in this construction is calculated to emphasize *have*, it does not do so really. Under analysis *have got* is equivalent to "must got." And the low colloquial or vulgar form I got (gottal) to stay home tonight, it is unnecessary to add, is "studiously to be avoided." If you say that someone ought to be taught a lesson, it may be quite likely that you have determined to be the teacher. If you say that someone should be taught a lesson, you are probably willing to let somebody else be the teacher. If you say that he must be taught a lesson, you mean that you or someone else, or both, or some devised condition will see to it that the lesson is taught. If you say that he has to be taught a lesson, no action whatever may be taken and he may be taught nothing. *Ought* is likewise a noun meaning aught or anything, and both *ought* and *aught* may be used adverbially to mean at all, by any chance, in any respect. Both are sometimes used erroneously to mean zero or cipher when *nought* or *naught* is the correct word.

The clemency of the court was considered OUTRAGEOUS, *especially by those of the community who had most closely felt the* HEINOUS *crime.*

Outrage, from which this adjective is formed, is Latin *ultra*, beyond, plus *age*. The word *out* is not directly involved. Old French was *ultrage*, *oltrage*, *oultrage*. It formerly meant passionate outbreak of violence, and the second syllable, often mistaken for *rage*, has always influenced the sense a little. The meaning here is, thus, flagrant, violently offending, exceeding all bounds of right and justice. *Heinous* derivatively contains the idea of hate; it pertains to that which is not only hateful but which evokes active repudiation or retaliation. It is only short of *monstrous* in its reactive connotations; *monstrous*, however, suggests the abnormal and the irresponsible, possessing ideas of right or morality such as belongs to lower animals. *Atrocious* implies the wickedness and cruelty of savages and barbarians; that which is atrocious deserves reproof and condemnation. *Flagitious* means scandalous, vicious, guilty of enormities, deeply and villainously criminal. These words are not nicely differentiated in general usage, all being too closely synonymous to justify hairsplitting, especially by the man in the street. *Monstrous* has something of the curse taken off it by the fact that it suggests irresponsibility. *Outrageous* is perhaps the most general of the five. *Heinous* suggests that which is the most horrifying; *flagitious*, that which is the most criminal. *Atrocious*, owing to its increasing colloquial usage, is tending to show weakness, in much popular expression being equivalent merely to bad or wrong or improper, rather than to barbarous or savage; you speak of atrocious writing, atrocious manners, atrocious voice, and the like, the word in such usage having little more force than the ever-present and colloquial *awful*.

He now at last OWNED and POSSESSED and OCCUPIED that precious old farm but HOLDING it, he found, was somewhat more than he had bargained for.

To *own* is to have property right; to *possess* is to exercise that right, and implies taking title and legal control; to *occupy* is to live on and thus

to be in possession of permanently or temporarily. To *hold* anything, from a cat to a castle, is to have it firmly in control; holding is weakened or lost altogether according as you are able and willing to meet the original terms of ownership. You may own an apartment, and thus have the right to possess it. You rent it, and the tenant is thus in possession of it and holds or occupies it by virtue of paying his rent. You may *dispossess* him in case he does not pay his rent, and then take possession yourself; that is, you occupy it. *Have* is the generic term, with a large variety of meanings. What you have you own and possess and control, and you may occupy or hold it. But *hold* is stronger than *have* in that it implies compliance with conditions attendant upon ownership; what you hold you retain by occupancy or safekeeping or by fixing your authority over. The expression "to have and to hold" illustrates climactic order. You may hold title to a piece of property, and thus own and possess it, and you may even occupy it. But you may have to be constantly on the alert to defend that title against expenses or claimants or defects in guarantee. You may possess a great deal of money, but you may not be able to hold all or any of it. You may have the ability to play the piano, but you cannot hold it if your hands are overtaken by arthritis. You may be in possession of the secret facts pertaining to a murder, but the probability is that you cannot hold them secret under stress of third degree. You may own many valuable books; try to get possession of them once they have been borrowed by friends.

His teaching would have been more effective had his PARABLES been apt and his METAPHORS unmixed.

The idea of parallel resides in *parable* (Greek *para*, beside, and *ballo*, throw or place) which is short fictitious story or anecdote used to illustrate or drive home a moral or spiritual truth, the force of its lesson depending upon the apt comparison or analogy between its own central idea and the reality to which it is applied. The parables of Jesus drive home their lessons in sharp succinct flashes for the reason that they are always microscopically to the point. *Allegory* is an extended fable or parable, usually dealing with simple and familiar things as these forms do, but imparting its moral and religious truth through characters and incidents that are figuratively or otherwise indirectly revealed; it is a veiled or sugar-coated literary form the symbolism of which requires interpretation if it would right wrong or clarify moral issues or enlighten the ignorant. Bunyan's *The Pilgrim's Progress*, Spenser's *The Faerie Queen*, the picture of Israel as a vine (in the eightieth Psalm), the comparison of the soul to a charioteer drawn by two horses (one white and one black) in Plato's *Phaedrus* are sometimes called the greatest allegories in all literature. Tyndale's *The Parable of the Wicked Man* is probably the greatest parable outside the Bible; it is longer than the average parable but it treats of the familiar and its analogy is so perfect that it induced Henry VIII to act more favorably toward the reformers. The parable is sometimes called a familiar simile; the allegory, an extended simile. In any case, both are figurative, the one short and direct bearing upon the familiar and ordinary ways of

men, the other indirect and sustained and symbolic. Allegory is not confined to language, as parable is; it is carried into painting, sculpture, music, dancing, and all other arts. *Simile* is an expression of similarity or comparison between or among things that are in most respects unlike; it makes use of such terms as *as* and *like* in order to make its comparison evident. *Metaphor* implies the similarity between one object and another usually unlike, by speaking of the one as if it were the other and omitting all signs (*as, like*) of the comparison made. Both are short sentence-length forms of expression. The parable may consist of only a single sentence, but it usually runs to two or three, or more. The allegory is never short. His muscles are hard as iron is a simile; He has iron muscles is a metaphor. A mixed metaphor is one that weakens, rather than strengthens, by making one part of the implied comparison pertain to one thing and another part to an entirely unrelated thing or by combining the figurative with the literal, as He has iron muscles and an eagle eye and "Miss Bolo went home in a flood of tears and a sedan chair" (Dickens). *Analogy* means comparing or paralleling things for the purpose of elucidating or clarifying one by the use of the other, the things themselves being essentially unlike yet sufficiently like in some particular function or attribute to make the comparison helpful to the understanding. The reference to a hive of bees or a colony of ants in the elucidation of governmental functioning is still an excellent (though hackneyed) analogy. Parable, allegory, simile, metaphor, and all other figures of speech, are forms of analogy. *Fable*, in the strict literary sense of the term, is a narrative conveying some practical truth usually through the device of making animals and things speak and act like human beings; the story itself is likely to be simple if not childish, but its enforced moral is always important and inescapable, and its holding the concave mirror before men to enlarge upon their foibles is quaint and entertaining. (The Greeks called it *apologue*, off or away speaking. It is now sometimes called extended personification.) In general usage *fable* may denote gossip or chatter or falsehood or "tall talk."

The grass is PARCHED and the leafage WITHERED as result of the DRY weather.

Parch, of unknown etymology, suggests dryness to the extent of contraction or shriveling, and of ultimate destruction unless moisture is supplied; parched grass is yellow and brittle and nearly worn down into the dust; a parched throat is so dry that swallowing becomes difficult. *Wither* is derivatively related to weather; it emphasizes the idea of loss of growing vigor as result of insufficient supply of vital fluid—water in the case of plants, bodily fluids in the case of animals. *Shrivel* suggests manifestation of withering through shrinkage and the development of wrinkles. When shriveling and wrinkling becomes especially marked, as in the face of a very old person, the word *wizened* is sometimes used as an emphatic term; it is now, however, by way of becoming archaic except in application to witches and hermits, and the very aged in general. *Scorch* suggests the color brown or yellow, such as is left on a cotton sheet on which a hot iron stands briefly; it usually connotes superficial burning which makes a fabric discolored and brittle.

Any material that is so badly scorched as to turn black and break off is said to be *charred*; whatever is charred is turned into carbon or charcoal. (But a *charwoman* is not one who cleans charred bits of wood and coal around a fireplace, as it has been seriously explained; this may, indeed, be a part of her work, but she is, rather, a *chare* or *chore* woman, one who does odd jobs.) *Sear* is both verb and adjective (*sere* is a poetic and archaic adjective form); as the one it means to burn or cauterize, as of a wound or in branding cattle or in cooking meat; as the other, dry, brittle, blasted by heat. *Singe* is usually associated with *sing*, not only in appearance but in the singing or hissing sound that arises from the process of singeing; it is thus regarded as an echoic term, and implies light or delicate or superficial burning, as the ends of hairs, or the hair and fluff on a chicken after it has been plucked, or the nap or fray of a fabric. The word is used figuratively in the sense of risking or damaging, as when you tell someone that he may singe his reputation, or may get his fingers singed if he takes what does not belong to him. *Desiccate* and *dehydrate* both mean dry as result of extracting all moisture; the latter pertains chiefly today to the drying (artificial) of foods for the sake of preserving, reducing weight, and generally facilitating handling; the former is used more often in figurative senses, to mean withering or shriveling or drying up, and thus by extension to denote a lack of freshness or spontaneity in one's reactions to stimuli. *Desiccate* may accordingly be used unfavorably; *dehydrate* is a special term that has come into general use in late years in connection with foods. *Dry* is a generic, denoting, either as verb or adjective, absence of moisture or, figuratively, insipid, dull, tiresome; you speak of drying clothes, dishes, ink, eyes, land, and so forth, as well as of dry clothes, dishes, ink, eyes, land. A dry joke is one that has no fun in it, but dry humor is humor expressed in a matter-of-fact way as if unconsciously; a dry drink (martini or wine) is one lacking sweetness, but dry goods are textile fabrics as distinguished from hardware, groceries, and liquids. These are but a few examples of the versatility of *dry*. During the 1920s it was widely used as a proper noun to indicate the Prohibition party. *Burn* (*burned*) is likewise generic; it may mean being on fire, or, figuratively, hot tempered or angry, or dried or withered, or scorched or seared, and so forth. Parched grass is burned (to a degree) grass, and a wizened nonagenarian may be one whose emotions have been burned out. When you speak of burning your tongue, you use a metaphor to connote a feeling of heat akin to burning; when you say that you are sunburned, you do not mean that combustion has taken place on your skin, but that it has been excessively heated or scorched or possibly scalded.

His strong PARTIALITY for leisure was congenially accompanied by an unquenchable PREDILECTION for mint juleps.

Partiality means arbitrary liking for a person or thing or condition over another; thus, favoritism. It is used primarily of persons, and only more or less facetiously of things and conditions. *Predilection* is literally "prechoosing"; in present usage it denotes mental or physical or emotional preference for; it is less general in application than *partiality* and is less frequently used of persons than of things and conditions. When it is applied to persons.

or books, amusements or sports, food or clothing, and so forth, it almost invariably connotes acquired desire as result of observation or experience or suggestion or, perhaps, adjustment to disposition and constitutional tastes. *Prepossession* means mental or emotional preoccupation or "set," or prejudice or preconception that may oftentimes verge closely upon bias or prejudice, but it is weaker than either. If prepossession becomes persistent and protracted and stubborn, *obsession* may result. Both words now have, as they have derivatively, the idea of besieging in them, the latter being the more emphatic in every use. Prepossession, as antecedent judgment or opinion, may be either favorable or unfavorable; obsession, as an idea or thought or feeling that haunts and vexes, is nearly always unfavorable. Predilection is saner and, thus, safer than either; a predilection for somebody or something—from apple pie to acting, from pastimes to people—may signify safely or unsafely *for*; prejudice, its next door neighbor, usually signifies unsafely *against*. French *idée fixe* runs parallel with *prepossession*; it means any fixed or controlling idea that dominates mind and emotion. *Monomania* signifies an obsession that has become a craze and thus denotes mental derangement; the monomaniac is "drunk" on one idea. *Proclivity*—"sloping before"—denotes strong leaning or inclination perhaps because of behavior trend; one given to pampering a habit or a tendency or an indulgence is said to have a proclivity for it. He may, for example, have a proclivity for the racetrack or the gaming table or the "pub" which he yields to with an excess that his reason is too weak to forbid, his feeling or disposition too weak to resist. Its connotations are usually unfavorable. *Propensity*—"hanging before"—is in much usage synonymous with *proclivity* though by no means so frequently used with unfavorable implications, and is as a rule less emphatic; it means disposition or appetite for, whether good or evil, that derives from constitutional make-up rather than from outward circumstance or condition. *Obliquity* means deviation, drawn toward the oblique line rather than the straight one; thus, inclined away from right conduct, deviating from normalcy in thought and act, in mental or moral exactness; it may be extreme proclivity, standing in much the same relationship to it as obsession and monomania to prepossession. *Proneness* denotes flatness or prostrateness—"lying down" to what is regarded as overwhelming and thus irresistible urge or tendency, to evil as a rule. *Penchant*, adopted from French, means bending low, hanging, sloping, and is almost the equivalent of the word *leaning*; that which you have a penchant for you favor or are attracted by. *Presumption*—"taking before"—really means taking for granted before there is a justifiable right to do so; it is inference that something exists because something else like it or related to it is seen to exist; thus, an opinion or decision that is formed before all testimony is taken, and before all pro and con arguments are presented is sometimes called a presumptive opinion.

This PARTICULAR itinerary holds SEVERAL points of SPECIFIC interest for me.

Particular etymologically means according to participles or parts, *particle* being a diminutive of Latin *pars*, part; the word thus denotes distinction

part by part, each being individualized in relation to group or kind. It may suggest the singling out of something from others in order to evaluate comparatively. You explain your particular problems in connection with a piece of work, or the particular incidents that characterized your trip. You say that the special Sunday night variety show had two individual acts that stood out in particular, the specific title of one of them being *Larry Lingered Late*. *Specific* is the antonym of *generic*, as *special* is of *general*. It means exact, definite, precise, and it was formerly used as the adjective form of *species*, particular sort or kind or class. It implies greater restriction than particular or special or individual. *Special* means distinguished or noteworthy by virtue of departure from the ordinary or common run. *Individual* is an emphatic special, peculiarly special, outstandingly special; it is rarely used today in its strict sense of the only one or single one of its kind. *Distributive* means dealing out or allotting, and thus dividing or separating into units; its opposite is *collective*. If you say that England expects every man to do his duty, the term *every man* is distributive in that it applies to the individual man personally. The expression is much stronger than its collective equivalent *all men*. Distributive adjectives and pronouns, suggesting as they do the separation of groups for individual consideration, influence grammatical constructions toward singular agreement and reference; *each*, *every*, *other*, *either*, *neither*, *one another*, together with numeral adjectives, are the most commonly used distributives. *Apiece* is perhaps the most colloquial distributive form; it is a (*an*) plus *piece*, and means each or every, or each one or every one by itself as a separate unit or share. You may say that the children have one apple apiece or one apple each. They will probably use the former, their elders the latter. *Several* and *separate* are cognates fundamentally suggesting divided or disunited, severed or disjoined, distinct or single. *Sundry* is their Anglo-Saxon equivalent, conveying the idea of greater scattering (cf. *asunder*). *All and sundry* and *all and several* are idiomatic forms combining a collective with a distributive term for the sake of emphasis. *Each and every* and *each and several* are corresponding idioms made up of double distributives for the sake of emphasis. *Separate* may pertain to two or more; *several* preferably to more than two. You say that the two boys went their separate ways but that the six boys went their separate and/or their several ways. If you say that each pupil in a class requires separate attention you mean individual attention. If you say that the members of a group hold themselves severally responsible for the conduct of the whole, you mean that each one feels himself responsible.

Not only are they PARTNERS in business but they are also COLLEAGUES in the city council.

Partner means sharer, associate, participant, with one other or with numerous others in some activity—enterprise, game, recreation, personal relationship. In law, where it has particular significance, it pertains to one or two or many more persons having a contractual relationship in the conduct of a business or industry or practice (law), and the like. It implies the pooling of capital, labor, and skill, as well as the sharing of losses. Loosely the word is

used to denote those who are interested in the same things or who contribute their time and money and effort toward the same cause. It is Old French *parconier* (Latin *partitionarius*), part heir in an estate; the word *part* is indicated as well as the connotation of legal relationship. But you speak of man and wife as partners, and of dancing partners, of partners in crime, of partners in victory, and so forth. An inactive, perhaps, anonymous, member of a partnership is sometimes called a secret or sleeping partner; one who is well known to be a partner but remains inactive, a silent partner. But the latter term is often used to cover both. *Colleague* implies deputy or representative, and thus a broader and more general association of two or more persons, usually in civic or legislative or ecclesiastical deliberations. Members of a college faculty are colleagues, not partners, as are members of institutional boards, members of governmental bodies, members of debating teams. *Associate* is still looser, meaning merely coworker, very often on a temporary basis; it has relatively specific meaning in such expressions as associate manager, associate justice, associate editor, by which is implied a degree lower than chief. *Companion* is a personal associate, as for company or in travel; it is used also to denote similarity as of things, as when you speak of companion pieces of furniture. The word was once widely used unfavorably in the sense of fellow or accomplice or confederate, especially in wrongdoing of some kind. It may still be so applied, but *accomplice* is now used almost exclusively to indicate a leading associate or participant in a criminal undertaking and is thus an uncomplimentary term for the most part. *Confederate* has much the same connotation, but it is usually of lesser signification; a confederate in any unlawful undertaking is a contributor, not a leader, as an accomplice is likely to be. But the word may also denote a member of a plot or league or movement; a confederate soldier was one who "joined up" to overthrow the Union. *Accessory*, in this company, means one who assists or aids, usually in an unfavorable sense, one who is involved as if "on the side lines" as instigator rather than principal. One who contributes to an unlawful act without being present is called in the law *accessory before the fact*; one who assists to defeat justice by protecting a wrongdoer is called *accessory after the fact*. *Abettor* (*abetter*), the more technical legal term, is one who sanctions good or bad by his presence when and where an act is committed and who promotes it by moral support and perhaps physical participation. *Comrade* suggests closer relationship than *companion* especially in regard to equality of station and mental and moral congeniality. But this word has taken on a somewhat unfavorable connotation in connection with certain kinds of political affiliations, and like *companion* it is frequently used colloquially in the sense of associate in crime. *Assistant*, *associate*, *ally*, *aid*, *attendant*, *retainer*, *henchman* are likewise used favorably or unfavorably, implying as they all do a close follow-the-leader relationship. *Colleague* is rarely used unfavorably, for in this word equality rather than following is indicated. The same is true of *coadjutor* (feminine *coadjutrix*) which means one who aids "doubly" or with particular helpfulness, as a bishop coadjutor, one who assists a bishop in the promotion of good works. To speak of a coadjutor in crime is, to say the least, not preferred usage.

The broad attractive scene that opened before us was both PASTORAL and SYLVAN; Billy said it made him feel positively BUCOLIC.

Pastoral is Latin *pastor*, shepherd; a pastoral scene is one that suggests a congenial pasturing place for sheep in care of their shepherds. Pastoral verse is verse that treats of such scenes; a pastoral letter is one written by a pastor (shepherd) to his flock (congregation). The word has now come to be used in these latter figurative senses rather than in the literal one of the sentence above. As noun *pastoral* means such philosophic or poetic writing as in other days a shepherd was inclined to pen while afield with his flock. *Sylvan* (*silvan*) is Latin *silva*, wood or grove. The trees themselves were formerly referred to as *silva* or *sylva*, and this name is also sometimes given to any writing, prose or poetry, that treats of rural scenes and rustic activities. *Bucolic* is a Greek word meaning herdsman or farmer or shepherd; in its literal serious sense it is the equivalent of *pastoral* but it has come to be used facetiously to some extent, very often in humorous reference to farmer. Any writing, especially verse, that treats of rustic life and natural scenery is also called bucolic, but the word is sometimes regarded as less dignified than *pastoral* and is no longer in general use. Vergil, Milton, Spenser, Wordsworth are outstanding authors of bucolics or pastorals. *Rural* pertains to the country in the abstract and objectively—its scenic features, its enchanting views and natural beauties, its manifestations of the hand of nature. *Rustic* pertains to the country subjectively—to its influence upon man and his reactions to it; it is frequently unfavorable in that it connotes the rudeness and roughness and general lack of refinement that sometimes characterize country life. Applied to dress or manners *rustic* suggests unsophisticated or uncouth or uncultured as result of upbringing and environment, not of conscious or deliberate intention. *Rustic* is a more intimate and personal word than *rural*. You speak of rustic chair, rustic arbor, rustic seat, rustic simplicity of character, but of rural free delivery, rural landscape, rural schools, rural motoring. A provincialism or localism is sometimes called a *rusticism*, not a *ruralism*.

His answer was not only PAT but, as was desired, it had a TELLING effect.

That is *pat* which "fits like the paper on the wall," which is exactly suitable and fit and appropriate and apt (but it is not *apt* with the *a* and the *p* transposed, as was once suggested; rather, it is probably the imitative word *pat* meaning stroke gently or sympathetically or pettingly). That is *telling* which counts or is effective or persuasive, and which is thus not only appropriate and apt but, in addition, pertinent to a purpose; it has in it derivatively the idea of count, and just as *count* may suggest *recount* in order to prove, so *telling* may imply appeal and plausibility without always being found sound under analysis. *Pat* has in it the suggestion of intuitiveness or instinctiveness; *telling*, a greater degree of logical sure-firing. When the ruler of Tyre exclaimed, "Alas, our royal life may be compared with this cedar as it stood before the storm!" he drew an apt parallel. When Solomon replied, "True, but it is also like the cedar after it has been torn up by the tempest: Do you perceive what a fragrance it spreads over the forest even

in death?" he made a telling one. *Cogent* derivatively means driven or forced together, and as now used it similarly denotes convincing, compelling, forcing the mind to accept as result of reasoning; it is stronger still than *telling* even though it frequently involves that which is less appealing and admirable and plausible on its face. A cogent argument is one that is irrefutably to the point and logical, whether or not it is agreeable or accepted. It becomes *convincing* when it successfully destroys all objection and opposition and resistance. *Felicitous*, in this company, adds to *apt* and *telling* the idea of grace or charm; a felicitous remark is one that is genially or ingratiatingly apt or telling. When Rosalind in Shakspeare's *As You Like It* tells Orlando that she thought his heart had been wounded with the claws of a lion, he felicitously replies: "Wounded it is, but with the eyes of a lady." *Happy* used in similar connection has in it much the same meaning, but it is more likely to imply cleverness and brilliance whether or not this be ingratiating. George Colman the younger was happy in his reply when, being asked whether he knew Theodore Hook, he said: "Certainly, Hook and eye are old associates." Colman's reply may be called *nifty* or a *nifty*; that is, smart, up to the minute, stylish, the last word in anything (in repartee here). *Nifty* may be a corruption of Scotch *niffer* (*niff*) meaning bargain, or of the old Scotch-English *nieve*, hand or fist. But it has been guessed to be the second syllable of magnificent trimmed to popular (slang) usage.

Altogether too many people in those trying times had permitted their PATRIOTISM to become JINGOISM and CHAUVINISM.

Patriotism is altogether praiseworthy love for one's country, and loyalty and devotion to its welfare. *Jingoism* is patriotism that, in time of stress, goes to excess, becomes aggressively bellicose, and offends by provocative manifestation; the jingo is a chauvinist who would involve his country in war, unnecessarily very often. The slang expression *by jingo* is euphemistic for *by God* (or worse). The origin and etymology of *jingo* are conjectural. It may indeed be *Jinko* or *Jinkoa*, Basque for God. It may be composed from *Jesus in God*. It may be Hindoo *jang* meaning war. It is generally agreed, however, that *by jingo* and *by the living jingo* came into popular use about 1877 as result of a bellicose music hall number rendered with gusto by a London comedian named McDermott. The song pertained unmistakably to Disraeli's policies which were at the time frustrating the designs of Russia on Constantinople. *Chauvinism* is boastful and exaggerated patriotism whether or not there is immediate cause for it as result of disturbing elements within the country itself or from the outside by way of foreign threat (the word comes from the surname of Nicholas Chauvin, a French soldier whose unreasoning patriotic devotion to Napoleon made him an object of ridicule and scorn). Chauvinism is exasperating at all times; jingoism is dangerous when international relations become strained. If a person is unprincipled enough to pretend patriotism that he does not feel, in order to effect some vicious ulterior motive, then Samuel Johnson's dictum—"Patriotism is the last refuge of a scoundrel"—makes its point. *Loyalty* is a more general term than any of the foregoing; it is the condition or feeling of fidelity not only to a person, but to a duty, a cause, a movement, a community, a country—to anything

or anybody that evokes unqualified faithfulness by way of both word and action. *Homage*, formerly meaning underling or vassal, has been called an undemocratic term in this company; it still holds in the main to the idea of deference, of duty done and loyalty exercised as by an inferior in the service of a superior. *Allegiance* ultimately has *liege* in it; that is, it too has in it the idea of vassal-lord relationship. But *allegiance* implies more of obligatory service to a lord or crown; homage, more of ceremonial respect and honor. You pay homage to your king by obeisance; you pay allegiance to him when you fight to protect his crown. *Fealty* is now almost archaic; it is fidelity, especially as evinced in the days of feudalism—faithfulness to a lord and master, as of a tenant to a landlord, when the tenant was himself a potential soldier in the service of upholding the rights and defending the possessions of his employer or lord. Today *fealty* is synonymous with fidelity especially as manifested in service of any sort.

His PENETRATING analysis of the situation, and his SUBTLE and SOPHISTICATED interpretation of the motives of the principals, completely convinced all of us.

Penetrating here means searching, getting inside, seeing through and through into all details, allowing nothing to escape observation; it is Latin *penetro*, put inside or within, and literally it contains the idea not only of entering but of forcing into and piercing and drilling. *Subtle* and *subtile* are the same word, the former spelling being the preferred one. Both imply fineness or nicety of distinction, as of something deftly and finely woven, like a "web under a leaf." And while both forms mean wily, cunning, crafty, artful, acute, fine, rare, tenuous, *subtle* in strict usage signifies a characteristic of mind, *subtile* the attributes of things, suggesting the tenuous and the elusive in contrast to the flagrant and the gross; *subtile*, thus, contains more of the idea of crafty and artful; *subtile*, that of the delicately qualitative and beguiling. But such distinction is hardly observed today even by the best writers. *Sophisticated* or *sophisticate* means wise in the ways of the world, intuitively and experientially wise and knowing to such degree as to deprive of natural simplicity and render subtle and disillusioned and, perhaps, generally suspicious. This word may, however, by the very nature of its derivation, imply the superficiality and pretentiousness that masquerade as knowingness, such as may be made appealing and credible whether well founded or not. The sophisticated person may deliberately mislead through plausibility; he may, on the other hand, hit upon plausibility in spite of his indifference to truth if not, indeed, upon the very truth itself. In the introductory sentence *sophisticated* implies bringing to bear upon the situation either of these points of view—fact arrived at through constitutional equipment, or plausible and appealing speculation. *Perspicacious* means clear to the mind and understanding, not vague or ambiguous or obscure in or to the mind; it is less emphatic than *penetrating* though derivatively it means looking through, and was formerly used in relation to sharpness of eyesight. It connotes, as *penetrate* does not, the clearing away of "cloudiness," whereas *penetrate* emphasizes the idea of piercing or cutting through to the end, perhaps for the sake of perspicacity. *Perspicuous*,

sometimes confused with *perspicacious*, is derivatively the same word (Latin *per*, through, and *spicere*, look). It means being able to be seen through or having such quality as permits of seeing through. It pertains more particularly to medium or agency to be understood, and is thus objective, while *perspicacious* pertains largely to the mind itself, its power of insight and discernment, and is thus subjective. You say that it takes a highly perspicacious mind indeed to understand certain philosophical exposition which may necessarily not be perspicuous to the average person owing to the profundity of the subject.

His directions were always PEREMPTORY; his interpretation of rules DOGMATIC; his manner very often IMPERIOUS.

Peremptory derivatively means depriving of or taking away from absolutely; it still implies this, with the added coloring of arbitrary, highhanded, dictatorial, overbearing. But the word is by no means always used in an unfavorable sense; a peremptory order may be a highly desirable and justifiable one, as, for example, in any emergency, though the manner of giving it may be unnecessarily imperious and sharp. *Dogmatic* means stubbornly adhering to opinion as if it were a fact, disagreeably and aggressively positive in the expression of ideas. But *dogmatic* is used favorably when it pertains to tenets and codes and rules that are authoritatively established and accepted. It is one thing to be dogmatic about the benefits of public education; quite another to be dogmatic about the prophecies of ground-hog day. The church holds to certain dogmatic principles which it considers have been irrefutably laid down by the early religious fathers. *Imperious* implies arrogance and even insolence toward inferiors, especially on the part of one in superior position. The word is almost exactly synonymous in this company with *dictatorial*, but it suggests higher position. You speak of an imperious king or queen, of a dictatorial overseer or ruler (one usually who has usurped power or who has unexpectedly and unworthily acquired it). *Imperative* merely suggests obligatory or essential or commanding or authoritative, with little if any of the unfavorable connotations attaching to the foregoing terms. Orders may be nonetheless imperative because they are given in an imperious or dictatorial manner but they are the more likely to be resented. *Arbitrary* means willful or discretionary or capricious or unreasoning; arbitrary power is power exercised despotically without regard to whys and wherefores. A peremptory command may offend dignity and lessen self-respect; an arbitrary one may insult intelligence; an imperious or dictatorial one may erase personality. But as explained above a peremptory command, seen to be imperative, as when an officer orders you not to cross the street against lights, can in no way be regarded as offensive or belittling, unless it is given in a rough and ugly and, thus, dictatorial manner. And *arbitrary* may be used in an ultimately favorable sense, as when the judge rules arbitrarily and peremptorily that the courtroom be cleared, or when you say that a censor's arbitrary ruling has resulted in good for the community. *Autocratic* is used now almost always in an unfavorable sense; it applies to unlimited and uncontrolled sway of absolute authority which may be exercised oppressively. Autocratic power resides in the person who grasps it or upon whom it is

bestowed, and the degree of unfavorableness conveyed by the word depends upon his nature. It may be possible for an autocrat to exercise his power for the good of all or for the majority, and he may by very token of his autocracy achieve good works. *Despotic* implies the severe and inconsiderate exercise of autocratic power, and *tyrannical* the ruthless and often bloodthirsty abuse of it. The two latter words are without a shadow of favorable connotation; the term *paternal despot* may very likely be self-contradictory, a despot's being fatherly not relieving the despotism very much if at all, a father's being despotic adding nothing whatever by way of parental grace and blessing.

The judge ruled that a brief recess of the court was PERMISSIBLE in order that he might decide with the lawyers whether certain very unusual testimony could be regarded as ADMISSIBLE.

That is *permissible* which is formally allowable; it implies authority to grant or withhold, and suggests the concrete and practicable. That is *admissible* which is worthily conceded or yielded; it implies sufficient merit to justify serious consideration and discussion, and is used chiefly of the abstract, especially of ideas and suggestions and propositions. It is permissible for you to ask your employer for a day off, but it is inadmissible for you to use your "grandmother's funeral" as a reason for wanting it. That is *allowable* which is neither improper nor prohibited; it implies nothing by way of the formal "machinery" suggested by *permissible* but it is more active and less theoretical in its applications than *admissible* is. The allowable procedure is not likely to meet with serious protest, as, for example, allowable deductions in your tax return or allowable expenses for traveling. That is *feasible* which as result of advanced planning and arranging is shown to be highly likely of successful issue. That is *practicable* which works, which can be carried through, which can beyond peradventure be achieved because means are definitely seen to be at hand. That is *practical* which can be put into practice; this word is an antonym of *speculative* and *theoretical* whereas *feasible* and *practicable* are almost exact synonyms, though *feasible* refers more particularly to "paper work" or the blueprint. An architect's plans for a building appear to be feasible in all respects; they are practicable because the contractor finds it possible to carry through construction as prescribed in them. But once the building is done, certain units may be found not practical, that is, not capable of use as originally intended. That is *plausible* which on the face of it appears to be fair and reasonable and even important; this word connotes nothing by way of dishonesty, though it may insinuate or ingratiate itself innocently and naïvely. That is *specious* which is deliberately and studiously made to seem praiseworthy and meritorious, though it is at bottom misleading if not false. That which is *ostensible* may be entirely frank and honest; it may on the other hand be avowedly deceptive. The word therefore falls somewhere between *plausible* and *specious* in connotation. The ostensible purpose of a lawyer's argument before a jury may be the clearly avowed one of clearing the accused, but this may be intensified by the fact that he expects political promotion in case he wins. That is *apparent* which seems or appears to be, but since appearances

are deceptive, this word, like *ostensible*, is a two-way word; it may indicate that which is real and certain and positive, or that which is deceptive and elusive and unreal. Apparent sincerity may be "the real thing" or merely a mask. When you say that something is more apparent than real you mean more assumed or seeming than actual, though *seeming* denotes greater removal from reality than the most unfavorable use of *apparent* does. Anglo-Saxon *likely* and Latin *presumptive* are for the most part equivalents, *likely* having the wider and more colloquial application. That is *presumptive* which is taken for granted without weighing facts and conditions, without consideration or permissibility or allowability or contingency; that is *likely* which there is justification for believing or expecting.

PERSISTENCE *in the face of bitter opposition* and PERSEVERANCE *against what was thought insuperable odds, won the day for him.*

Persistence implies doggedness and fixedness in the face of opposition, resolute and ruthless effort to overcome it. *Perseverance* implies carrying through continuously and steadfastly, strictly and severely. The latter is said of serious and important matters; the former may pertain to stubbornness and triviality and error, and is frequently applied in unfavorable senses. Your persistence in annoying someone may greatly interfere with his perseverance in his studies. What is persisted in is "put through" somehow or other; what is persevered in is steadily and severely followed through to an end, even though an unsatisfactory one. Perseverance is sourced in thought and judgment; persistence, in will and emotion. The one is adult continuance; the other may be mere childish insistence. *Industry*, in this company, implies habitual application to any sort of manual or mental work, usually as result of interest and adaptation, but, perhaps, as result of economic pressure. *Diligence* has in it the idea of choosing; it implies application to a particular occupation with greater interest and devotion than may be denoted by *industry*, for it presupposes because it has been especially chosen. Industry may be merely the ingrained habit of keeping busy at anything; diligence is the habit of exerting oneself at something which he has chosen above others. The new maid may evince great industry in looking after the house and keeping it in condition, and great diligence in looking after the children. *Assiduity* means incessant and unremitting "sitting at" a job until it is done; and *sedulousness*, assiduous application that is particularly earnest and zealous and painstaking. All of these words have in them the idea of continuing effort or application of differing degrees and methods.

There were only thirty PERSONS at the meeting but they were highly representative of the COMMUNITY.

Person is a more selective and discriminating word than *people*; *individual* is even more so. *People* is all inclusive and promiscuous; it takes in all and sundry. You say that hundreds of people attended the concert, that a few persons were seated on the platform, that the leader and three other individuals of the orchestra wore their war decorations. *Community*, in this company, pertains to a group or body of people inhabiting any given geographic area under the same system of customs and laws; it may be

large or small, simple or complex in its organization. But *community*, as adjective, is used in the sense of *joint*, as in *community ownership*, and also in reference to animals and plants that are grown and nurtured together. *People* is also a term used to denote the aggregate or mass of those of the same race, nation, state, tribe, or other grouping, tied however loosely by bonds of inheritance or geography or custom or common interest or character and culture, or all of these together. *Race* indicates those having a common ancestor, and thus possessing easily recognizable traits that descend from generation to generation. *Nation* suggests political and economic organization of a people according to mutual desires and interests and community of ideals; blood strain and religious belief may or may not have influence in such a unit. The word is sometimes used to denote either state or commonwealth. Strictly speaking, however, both *state* and *commonwealth* imply a congenial political unit, perhaps within a nation similarly governed and administered, a governmental organization sufficient unto itself, that is, as far as government is concerned, but usually not so strong or formidable or so widely organized as a nation per se. *Commonwealth*, however, may represent organization much greater than state or nation; you speak of a commonwealth of nations and states, as you do of the commonwealth of Pennsylvania, for example. The word itself means common weal, that is, common or general welfare of the people, and it connotes people's interests, whether it be organized on a large or a small scale, whereas *state* and *nation* connote more specifically the idea of government. In its broader aspects *commonwealth* in this company is akin to *empire*—a state or a union of states usually of vast extent brought together under single rule (formerly an emperor or other sovereign). Both words now have general applications, as the empire of industry, the commonwealth of interests, the steel empire, the Rockefeller commonwealth. *Weal* is Anglo-Saxon *wela*, wealth. It is cognate with *well* and means well-being in the sense of fortune and welfare and prosperity. It is now all but archaic except in a few such usages as *weal and woe* and *common weal*, often applied affectedly. Middle English *welthe*, present *wealth*, has largely supplanted it, and it had (has) all of the old connotations of *wela* and *weal*. But *wealth* has taken on the idea of riches and goods and possessions in the highly material sense, and has lost much of the original connotation of soundness and wholesomeness and well-being that characterized old *wela*. Perhaps this indicates denegeration of meaning. In any event we no longer speak of the *wealth*—*wela*, *weal*—of one's soul but of the good of it. We no longer speak of the good a man wills but of the wealth he wills (though this wealth may consist of extensive goods). *Tribe* is disappearing in strict usage for the reason that the primitive peoples to whom it once frequently applied are disappearing; the old nomadic tribes (including Indians) were to a great extent based upon blood and family relationships but they included also large numbers of slaves and "pick-ups" gathered in wanderings. The word itself has Latin *tri*, three, in it. Latin *tribus* originally referred to the three patrician orders or divisions in ancient Rome—the Latins proper, the Sabines, and the Etruscans. Tribes were later designated on a geographical basis, and still later on that of breeding and social status. Today, even in its application to the Indians of North America,

the word has lost almost all of its special indigenous quality and has become a general term. *Glan* denotes a more closely knitted social group, though today it is used loosely without much of its original Scotch connotation; the idea of a common ancestor was and is part and parcel of the original signification of the word. *Fellow* is Anglo-Saxon meaning comrade, and this meaning still attaches to it though it has been variously expanded to include even a member of any learned society (especially in England). *Folk* originally pertained to that section of a tribe or nation or people that held more stubbornly than the others to inherited ties and tendencies, and that, therefore, passed on to succeeding generations the group character and culture; thus, folk dances, folk songs, folk costumes. The word has now lost much of its original meaning and is today even used facetiously in the sense of people collectively or ladies and gentlemen or those of one's family and friends or decent and well-bred people in general, or a nation or a race, as rich folks, poor folks, old folks, young folks. The plural form *folk* is now by way of becoming archaic but may be used interchangeably with *folks*, and preferably with reference to ethnologic groups.

Your PETULANCE merely annoys me but your PERVERSITY causes me serious concern.

Petulance is ultimately Latin *petere* meaning to make a slight attack upon; it means querulousness and fretfulness and faultfinding. *Perversity* derivatively means determined to take the wrong road; thus, willful stubbornness and wrongheadedness and intractability. *Petulance* may give way, yield, comply; *perversity*, will not—it "worships" contrariness. *Peevishness* is temperamental irritation, more inherent than petulance, less willful than perversity. *Peevish* was thought by Junius to be a corruption of *perverse*. Skinner thought it *beeish* in corrupt pronunciation based upon *waspish*. It may be echoic, as may its Middle English form *pevische*. *Pettishness* denotes childishness or "crybabyishness"; it pertains to little things and characterizes little people. *Waywardness* emphasizes the idea of being determined to take one's own way; it may denote capricious, pettish, peevish, or even perverse—this last when used in the unfavorable sense of neglect of duty or immorality. *Frowardness*, now archaic, is from plus *ward*, that is, from or away from direction; in biblical and poetical use it indicates refusal "to go along," and thus inclination to be different and stubborn and, perhaps, perverse. *Fretfulness* derivatively connotes eating away; thus, worrisomeness, tendency to complain. *Untowardness*, that is, not toward, is by way of becoming archaic. In former usage it was almost synonymous with *frowardness*, but it is now confined, as far as prose is concerned, to a few frozen expressions, such as untowardness of events and untowardness of a certain procedure. The simpler adjective form *untoward* is similarly limited as a rule; you speak of untoward conditions and untoward happenings, or you say—more or less affectedly—"provided nothing untoward occurs." *Crabbedness* is naturally from *crab*, carrying the sense of scratch or claw, and thus, figuratively, sour or bitter temper that may easily manifest itself in clawing. *Querulousness* is Latin *queri*, complain; it suggests tendency to complain and nag, to whine and pout. *Fractiousness* is derivatively to break out or away, and thus in

present-day usage it suggests unruliness and ungovernableness, principally as applied to horses and other domestic animals. But as used of persons it may yet convey the idea of brawling and loudness. *Factionousness* is not to be confused with it; this word pertains to dissension and sedition, the tendency to form opposing forces or parties that emphasize antagonisms. A fractious youngster may be merely defiant of rules and orders, or generally act in violation of conventional standards. A factious one will organize gangs.

The PHRASE is familiar to me but the EXPRESSION as a whole does not ring true.

Phrase means a small group of words, without subject and predicate, that run consecutively and suggest an idea or a notion, or a fragment of it. It is most frequently used of a preposition or an infinitive with object but is not confined to this meaning. The word is also used to designate any customary or characteristic mode of expression, as when you say *The French phrase* has it thus. *Phraseology* in this company pertains to phrasing in general, to the choice and arrangement of words and phrases as used in running or completed expression. It is equivalent to *expression*, which means totality of manner or style or facility of speaking and writing, the mode of embodying thought and feeling in words. *Clause*, longer than a phrase as a rule, means a group of words containing subject and predicate and conveying a complete thought or part of an extended thought; the word is also used to denote any fraction of a completed writing, as article or proviso (provision) or paragraph. *Sentence* is a group of words usually containing subject and predicate, and expressing a complete thought. Expression may be a phrase or a clause or a sentence; it may be many sentences or paragraphs, or an entire speech or writing. *Locution*, too, may be of any length; derivatively it means a speaking as well as a mode of speaking. It is synonymous with *expression*, as here defined, but is little used today outside of formal grammatical and rhetorical discussion. *Idiom* denotes any form or characteristic of phraseology that is peculiar to a tongue or to a particular writer or department of writing; it is an association of words that have become "frozen" in certain usage, whether figurative or literal, grammatical or ungrammatical, such, for example, as *to hold the bag*, *to arrive at*, *to trip up*. But the word *idiom*, like *phrase*, may pertain to any characteristic or peculiarity as to the use and ordering of words, as when you say that a writer's idiom is hard for you to gather or that a provincial idiom has its humorous aspects. *Nomenclature* means a system of names used in any field or branch of knowledge; in particular, distinguishing names used in listings and classification; thus, systematic naming. You say that botanical nomenclature consists of many Greek and Latin terms, that the nomenclature of music is steeped in words of Italian origin.

PHYSICAL exercise improves BODILY functioning and, thus, ultimately enhances capacity for material success.

Physical, in this association, is the antonym of *moral*, *psychical*, *spiritual*, *intellectual*. It is in many uses synonymous with both *bodily* and *material*. In this sentence, and elsewhere so used, it means that which pertains to

the body as a material entity in relation to other material entities, whereas *bodily* applies more particularly to the body per se, to its unified and complete form as a special organism; thus, the adjective and adverb *bodily* comes to mean organically entire, whole, complete, articulate. The antonym in many uses may be *mental*. Physical exercise, to be sure, aids mental and moral functioning also, but the introductory sentence is concerned chiefly with the influence of exercise upon the body as separate and distinct from other considerations. Whatever is physical and bodily is also *material*, that is, it is composed of matter, as are all other substances. *Physical*, however, has broader applications than *material*, as, for example, in physical force and physical law by which is meant respectively the operation of natural force and natural law, and in such as physical changes and physical combinations, by which is indicated respectively the operation of the laws of natural science and natural philosophy. *Corpus*, the Latin word for body, has been taken bodily (!) into the language. Old French spelled it *cors*, and modern French has it *corps*. The latter is no longer used to denote dead body, though it once was. And *corps* was naturally enough mistaken for a plural, *corp* being singular (cf. old *chay* or *shay* and *chaise*, and *pea* and *pease*). *Corps* and *corpse* are basically the same word, but narrowed usage now confines the former to mean an organized body of men or women, or both; the latter, the dead body of a human being. *Corps* is both singular and plural; the plural of *corpse* is *corpses*. *Corse* is another variant but is now archaic. It came about through the early pronunciation of *corps* as *kors*. The derivative adjective *corporal* has now been reduced by usage pretty largely to unfavorable association with punishment or infliction of hurt upon the body, though the word was once (and derivatively is) synonymous with *bodily*. But usage has more than once made strange and arbitrary bedfellows, and so we have bodily (not corporal) pain and suffering and affliction and existence, and corporal (not bodily) punishment such as torture and castigation. [*Corporal*, as noun, is the name given to the linen Communion cloth, on which the wine (Blood) and the bread (Body) of Christ are placed at the celebration of Mass.] *Corporeal* is now by way of becoming archaic except in poetic use; it is a broader term pertaining to natural substances of which all material things (including the body) are composed, though it was once synonymous with *corporal*. When you speak of corporeal being you mean physical and material nature as opposed to the immaterial and mental and spiritual and, of course, the incorporeal. The law interprets *corporeal* in the sense of substantial or perceivable, as used of anything and everything in the realm of materiality that is capable of being inherited. That which is material is *tangible*, that is, perceivable through touch, not elusive or visionary; that which is physical and corporeal may or may not be.

When he made his PITEOUS appeal for help I could not help noticing his PITIABLE condition and recalling his PITIFUL little attempts in court to blame others for his own shortsightedness.

Piteous implies the exciting of the emotion of pity, the evocation of sympathy or sorrow. *Pitiable* implies this too, and in addition carries the idea of deserving pity, whether worthily or unworthily, as result of what is

presented to the senses. *Pitiful* goes deeper; it implies the deserving of pity as result not only of appeal to the senses but as result of appeal to thought as well. *Pitiable* is favorable; *piteous* and *pitiful*, favorable or unfavorable. No matter what may have caused the pitiable appearance of a person—whether he himself is to blame for it—your pity may be sincerely evoked by it. But the piteous calls from a drowning man may find your sympathy mingled with disgust because he does not know how to swim. And the pitiful showing of someone on the witness stand may leave your sorrow for him mingled with scorn because of his shiftiness. *Pitiable* is objective; that which makes a waif pitiable he himself may have had nothing whatever to do with. But the pitiful story he tells you, together with his piteous sobbing, breaks your heart with feeling for him—fills it with pity. Both *piteous* and *pitiful*, thus, may be used quite as commonly in a derogatory sense as in a favorable one, as indicative of weakness or inferiority. You speak of the piteous cries of someone who ought to have known better than to get himself into his present trouble, of the pitiful showing that someone made in a contest. *Pitiful* is thus identified with insignificance; *piteous*, with incompetence; *pitiable*, often with imposition, though these identifications are by no means to be taken as hard and fast. That is *paltry* (*palt* means rubbish) which is petty, worthless, trashy. That is *despicable* which deserves to be despised, which deserves nothing but anger and scorn and general disapproval. That is *contemptible* which deserves to be slighted and even damned; the word is objective, that is, the quality deserving contempt resides in the object itself. *Contemptuous*, on the other hand, is subjective; that is, it connotes the feeling in one toward a contemptible thing. The one means deserving contempt; the other, evincing contempt. *Scornful* implies supercilious contempt, the contempt of pride and mockery; it is stronger than contemptuous. *Disdainful* conveys something of the idea of insolence. You think a person's manners contemptible; you give him a contemptuous look; he is scornful of you, and, being afraid that he may become disdainful, you turn your back upon him.

He scorned our PITY but welcomed our SYMPATHY.

He was probably right for the reason that *pity* contains the idea of pious, and *sympathy* that of fellow feeling. Pity may inferiorize; sympathy equalizes. The former may convey the impression of looking down upon; the latter, suggests that of feeling on the same level, man to man. Pity derives from the sadness and distress evinced by others who, by this token, may indeed be regarded as inferior. But pity may be theoretical only; that is, it may be entirely mental rather than emotional or from the heart, as sympathy always is. Both words pertain, in the main, to feeling in relation to another's trouble, *pity* being the more general, *sympathy* the more individual and satisfying. *Condolence* refers to the conventional expression of sympathy, and instead of "grieving with," as its derivation indicates, it too often means complying with expected reaction at a time of major grief or sorrow. *Commiseration* is, derivatively, to pity with, and *compassion*, to bear or suffer with; both of these words mean profound pity and sorrow and tenderness for anyone undergoing suffering. And all of the above may be used of groups and masses as well as individuals, but what they gain in expansion of connotation they

lose in intensity. You can, as a matter of fact, have pity for a people but you can hardly have sympathy for them in view of the fact that sympathy is personal and it is impossible for anyone really to have a fellow feeling for a large number of people collectively. But you may be deeply moved, that is, feel great commiseration and compassion for an oppressed people, to such a degree that you are brought to actual grief when you contemplate their sufferings. *Sympathy* is used in the sense of affinity, especially in scientific language, denoting action or response brought about, for example, by chemical relationship, or by an evocation of reciprocal susceptibilities.

His PLACID disposition and SERENE mind in his old age were token of the CALM spirit that, after braving troubled waters, was now ready to make for port.

Placid is Latin *placeo*, please, be agreeable or acceptable to; it is now used in the sense of undisturbed, quiet, equable, content. *Serene* is Latin *serenus*, bright, fair, clear; it is a "higher" word than *placid*, and connotes aloofness to anything that may tend to cloud or shadow. The serene mind is above carping care and annoyance; the placid disposition is so poised and well balanced as to be able to ignore them. *Calm* is Greek *kauma*, intense heat; it applied originally, as it still does, to everything opposite to rough and stormy and troubled, especially as these pertain to the surface of the earth under weather conditions. The word is still largely used in such connection, as calm winds and calm waters, but it has taken on wide figurative application in the sense of quiet, unagitated, untroubled. As used in the above sentence *calm* implies that the major battles are over, that the rough seas have been encountered, and that the voyage of life is now calmly coming to its end. *Reposeful* means reclining, that is, placing the body horizontally as if in pause; but from this derivative meaning the word has gone a long way to the figurative one of freeing the mind and the emotions from activity and agitation, and thus pacifying and refreshing them. The word goes beyond *restful*, therefore, which means merely discontinuance of activity. The reposeful climaxes in sleep; the restful in inactivity or stoppage of exertion, though it may also imply sleep. What is restful is *still*, that is, without motion, perhaps without sound. What is reposeful is in addition to being still also *quiet*, that is, without sound or fury of any kind. But what is quiet may not be still, as the cobra moving on the pavement; what is still may not be quiet, as the deer at bay. *Silent* pertains to soundlessness, muteness, absence of all sound or noise, not to action or motion. *Tranquil* really says "placing a calm across," and this derivative meaning makes the word still synonymous with calm, quiet, restful, reposeful, and the rest, with thin shades of difference, if any. What is tranquil derives from within one, rather than through the influence of externalities (the verb is *tranquelize*, not *tranquillify* which was once tried, as was *placidify*; *calm* is verb, as well as noun and adjective, in its own right, and *calmative* meaning sedative is gaining ground).

His PLAN was clear enough to all of us, but to some it appeared to be a mere SCHEME rather than an effective DESIGN.

Plan derivatively means a flat surface or plain; it is basically the same word as *plain*. A generic term, it means any proposed details or data or method

for action, whether it pertains to a procedure in the sense of a campaign or other operation, or to the setting down on paper—"a plain surface"—the lines or graphs or diagrams representing a top view or a horizontal section of a proposed structure. In both realms of its use the word means specific arrangements for carrying something through. *Scheme* suggests more of the visionary and speculative and ephemeral, as well as the idea of unsubstantial and, perhaps, unethical. But both of these words are used in the sense of graphic representation as well as in that of detailed arrangement, the former rarely being used in an unfavorable sense, as *scheme* frequently is. *Design* emphasizes the achievement of an end or specified result; it is a plan definitely focused upon a certain issue. The plan is the means; the design, means plus end. This is true of design also in the literal or physical sense of the word: It is a "picture" of a structure, so devised that the objects for which it is to be erected are evidenced in the lines and diagrams. *Project* implies trying out; it is a plan to be tested in order to discover whether it is mere theory or a workable design. *Outline*, used for *plan* in connection either with composition or with drawing, suggests main headings and partitions, or general penciled indications of what a finished painting or picture or structure is to be. *Sketch* may convey the idea of touches of color—tint or shade—and is in many instances a partly filled-in outline. A sketch of a house gives elevation, set and arrangement of doors and windows and wings, and relative proportion of parts; a sketch in writing—profile, character sketch, phase, or episode—is a slight and discursive treatment that combines elements of the essay and the short story. It makes no pretense at fullness, but aims only at certain highlights of the subject. (The word has many other applications beyond this company.) *Brief* is a legal outline, or an outline for any debated question; it is much more than an outline in the general sense of the word, and is sufficiently detailed by way of headings and subheadings and their arrangement to cover a client's case so that associated counsel may find it sufficient as a basis for judgment when oral argument is omitted. *Draft* is loosely used for drawing, sketch, plan, outline, on the one hand, as well as for trial writing of a literary or other composition in anticipation of the finished work. *Drawing* does not, however, apply to writing, but, rather, to mechanical or other diagrammatic representation or delineation. But it is customary to speak of drawing characters or of drawing convincing characterization. *Delineation* appropriately has *line* in it, and it was originally used in reference to drawing or diagraming or mapping exclusively; but it now applies to describing and in a lesser way to explaining, that is, to giving a clear picture of through the medium of words. Back of all of the terms here discussed, indeed, is the idea of purposeful preparation, of ways and means to realization of original intention. Both *purpose* and *intention* look to the end, as *design* does, overleaping, as it were, plans and outlines and drafts and sketches, and the like, but necessarily depending upon them. *Purpose* is stronger than *intention*; it is focused and determined and self-assured, whereas *intention* is less roseate or optimistic, and indicates what one hopes or means to do. The intentions that hell is paved with are waylaid by procrastination which prevents their being realized as purposes; hence, hell! *Intent* is a legal and sometimes a poetical form of intention.

Though the place had offered her very little, if any, PLEASURE and ENJOYMENT, she had in the main found her share of HAPPINESS in life.

Pleasure and *enjoyment* connote passing or temporary; *happiness*, enduring if not permanent condition. *Pleasure* is vivid gratification, the agreeable reaction of both physical and mental faculties to gratifying stimuli. *Enjoyment* is more acutely focused than *pleasure*, and more positive, if more fleeting in its gratifications; it is much more likely to be occasional and specific than *pleasure*. You speak of the enjoyment of a play or a game or a motor trip, and of the pleasure of the theater and sports and motoring. *Happiness* is the abiding condition of contentment, perhaps of satisfaction, as these pertain to the make-up or disposition of the inner man as well as to the general externalities of life. It is a condition rather than a phase of life; it is positive and rational, and derives from the physical, the mental, and the spiritual. *Pleasure* and *enjoyment* are by comparison more or less fluctuating or transient. *Gladness* denotes its outward manifestation, and *gaiety* that manifestation made active. *Joy* is stronger; it denotes more than enjoyment and that which is deeper than mere gladness or gaiety; it may suggest a periodic and intense form of happiness that evinces an inner light rather than a merely superficial reaction, as gladness and gaiety and delight may do. Latin *felicity* is decreasingly used; it is a more formal word than Anglo-Saxon *happiness*, and is sometimes defined as "happiness in excelsis," that is, intense happiness. Latin *transport* denotes that which "carries one across" from himself; it is vehement emotion that makes one insensible to surroundings. Greek *ecstasy* means much the same; derivatively it means to put out of place, to derange, as result of strong feeling. *Rapture* connotes less irresponsibility, less flightiness, and more exalted and lasting happiness than *transport* and *ecstasy*; its ultimate is *bliss* which is the idealized quality of happiness dreamed about by the poets and the saints.

He PLUNGED into the water aiming his lithe body directly at the SUBMERGED chest of gold and silver coins.

Plunge suggests suddenness and violence and abruptness; what you plunge into you go into headlong, as it were, and precipitately. Anglo-Saxon *sink* and Latin *submerge* mean "plunged under"; that is, partly or completely covered or inundated, and perhaps recoverable only with great difficulty if at all. *Sink*, however, is the more fluid term indicating everything from mere pressure, as when you say that your feet sink in the mud, to complete submergence, as when you say that the wreckage is now entirely sunk (swallowed up). Anglo-Saxon *dip* and Latin *immerse* are equivalents, both meaning to put into water and withdraw again. But *dip* indicates only a partial covering or only a momentary holding in water, whereas *immerse* means completely covering and for a somewhat longer time. The latter is more commonly used of baptism but in provincial parts it is still not uncommon to speak of dipping in this religious sense. *Immerse* is, however, the more elegant and dignified term. *Immerse* is the same word but is now rarely used; the Latin root is *mergere*, to plunge, its participial form being *mersum*. English

has been vacillating in its adoption of these two forms. You prefer *submerge* to *submerse*, but you speak of a *submersible* boat (submarine), not of a submergible one, though the latter is not incorrect. You speak of *immersing* in water, not *immerging*, though here again the latter is not incorrect. *Emerge*, the antonym of *immerse* (*immerge*), is, however preferable to *emerge* (now archaic or nearly so) though the adjective *emersed* and the noun *emersion* (antonym of *immersion*) are in general use. *Duck* is, in this company, for the most part objective; it connotes a sudden, usually surprise, plunging into water or a dashing of water over another, but one may, of course, duck oneself. *Douse* and *souse* are pretty generally used as equivalents of *duck*, the former denoting sudden extinguishment, as by throwing or splashing water over or dipping or drenching, the latter emphasizing the idea of soaking. You speak of dousing raw meat before preparing it for cooking, of dousing your hands to remove stickiness, as well as of dousing the lights ("glims") and dousing (lowering) sail. You speak of sousing (soaking) clothes thoroughly before washing them or of sousing meat in pickle. (Standard suggests that *douse* may be a blend of *down* and *souse*. *Douce* is not related; it is Latin *dulcis*, sweet, and is merely a confused spelling when used for *douse* of which *douse* is a variant.) In its slang figurative use in reference to intoxication, *souse* implies thorough, penetrating soaking; the old *souse* rightly enough means the old soak. *Rinse* is chiefly a laundering term meaning to cleanse by washing lightly or to agitate for the removal of soap and suds or to flood after washing just before drying. *Dunk* is German *tunken*, dip; it is now used primarily to denote the dipping of bread or other similar food into coffee, milk, tea, before putting into the mouth. But it is extended in usage, often facetiously, as a substitute for *duck*, *douse*, *souse*, *immerse*, *dip*, *sink*, and so forth. (*Dunk* was once explained to be a clipped form of *Dunkard*, dialectically pronounced both Tunker and Dunker, a German-American religious denomination believing in triple dipping or immersion or "dunking" in the ceremony of baptism.) All of these terms are widely used in figurative senses. You plunge into work; you are submerged in office detail; you sink all your money in an investment; you take an intellectual dip into Hindu philosophy; you were immersed in a game of chess when the telephone rang; you duck someone under the pump, douse clothing in a tub of bluing, souse your handkerchief with that new perfumery spray; you think that a piece of salacious literature should be dunked in a solution of formaldehyde.

The pogrom was carried out as ordered, with BUTCHERY and BLOOD-SHED and CARNAGE.

Pogrom is a Russian word meaning destruction or devastation in general, but it has been narrowed by English adoption to apply to officially organized attack upon and murder of helpless minorities whose sole "offense" is as a rule only difference in race or religion from the race or religion of those in authority; a pogrom is very often understood to mean organized mass murder of those of the Jewish race and religion. *Butchery*, applied to the killing of human beings, places such action on a par with the ruthless killing of the

lower animals; it implies deliberate cruelty and cold-bloodedness. *Bloodshed* suggests the consequence of butchery, and in this company implies that it loses its power to shock or arrest the act of murder; the sight of blood has been known to curb murderous procedures, but not in those who delight in carrying out orders for a pogrom. *Carnage* is Latin *caro*, flesh; it suggests abundant evidence of butchery and bloodshed by way of piles of "flesh" or human corpses. *Massacre* by contrast denotes the slaughter itself as of those who, even though of goodly numbers, are unable to resist successfully or defend themselves; like *butchery* it pertains principally to method while *bloodshed* and *carnage* pertain to result. Hitler called a massacre a collective purge; Stalin called a pogrom a collective liquidation. *Slaughter*, too, pertains to method, and its result may be simply the butchering of animals for human sustenance; but the word usually implies savage and bloody and unheard of violence, and it is used broadly of a battlefield, a pogrom, a massacre, or of any catastrophe that results in ruthless destruction of human life. *Havoc* derivatively means pillage or plunder (the old order was *cry havoc*—Old French *crier havot*—meaning fall to furiously and destroy ruthlessly); it is now used of destruction and devastation caused not only by man but also by the elements. All of the words here discussed, with the exception of *pogrom* are used of methods and results of open warfare today. But *massacre* connotes especially Indian warfare; *havoc*, the fury and ravage of the modern blitz; *carnage*, the scene of attack after the battle is over; *butchery* and *slaughter*, the dismembered corpses lying on the ground.

No matter what you think the broken mirror may PORTEND, I PREDICT that you will have your wish.

Portend is usually unfavorable, and it suggests something of the sinister or occult or supernatural; what portends is something that is likely to happen as result of a sign or of a superstition regarding it. The adjective *portentous* similarly means ominous or ill-boding, and the noun *portent*, some calamitous event. *Predict* is the Latin equivalent of Anglo-Saxon *foretell*, but the latter is simpler, denoting merely the telling of something beforehand or in advance of its happening, whereas *predict* suggests bringing to bear some degree of science upon foretelling. You may be able to foretell the weather because of your rheumatic pains; the weather man predicts it by means of scientific study and analysis. *Forecast* is closer to *predict* than to *foretell*, and it is frequently used interchangeably with the former; it suggests conjecture that has the semblance of calculation, or that "casts a shadow before." You say that the forecast of bad weather has made farmers anxious about their crops. *Foretell* is to "have a hunch"; *predict*, to have a methodology; *forecast*, to have a horoscope. Anglo-Saxon *forebode* suggests premonition or warning usually in an unfavorable way, though it may connote the favorable as well. But it is a word of more serious connotations than any of the preceding ones. *Presage* is its Latin equivalent, and the two words are nearly synonymous, quite so in some uses; it indicates something to come, as if by omen or prophecy. But it suggests a feeling—a "perceiving before"—frequently as result of some degree of analysis, and it too may be either favorable or unfavorable. You presage a suc-

cessful career for your boy in view of his outstanding scholarship, fine sportsmanship, and steadfast purpose. *Augur* is now little used; to *augur* was formerly to interpret signs and omens; an augur (*augurer* is now archaic) was an official soothsayer or diviner in ancient Rome, and he was one of the highest officials as well as one of the most respected. *Divine* implies coming through divine intercession, having intercourse with the deities. Some soothsayers in ancient days preferred to be called diviners because the word carried more authority, suggested that they were "in with the gods." But *divine* is still current in the sense of guess or infer, as when you say that you cannot divine someone's purpose. *Prophecy* is to "proclaim a revelation"; originally the word meant to speak as a substitute for the gods or for God. It has now lost this signification to a large extent, though it still suggests to many the idea of thundering finality. It is preferably used to pertain to weightier things than the weather or mere physical eventualities, even though there are few if any real prophets left. Mahatma Gandhi could prophesy; the professional baseball player had better not. (*Prophecy* is the noun; *prophesy*, the verb.) *Prognosticate*, the most high sounding of these terms, is Greek meaning "knowing in advance." It implies the study and analysis of signs and symptoms and movements, and making deductions therefrom. You say that statesmen prognosticate war between two countries, or that the dental diagnosticians prognosticate lockjaw for the patient unless there is an immediate operation. But the word is passing in serious usage. *Betoken* is a "lighter," more casual word, even though the *be* is intensive; it means to give a sign of something, to yield evidence, to show promise of. You say that the distant thunder betokens a storm. But all of the foregoing terms are in most expression today used loosely in the general sense of telling in advance by whatever means, the most important difference among them, as pointed out, being that of stress or emphasis. Crabb's ponderous dictum: "Persons only forebode or presage; things only betoken or portend," however deserving of respect, has lost force to a great extent today.

He came PRANCING into the room, like the colt that he is, and there as usual he found her PIROUETTING before the full-length mirror.

In literal usage *prancing* pertains to the action of a horse's leaping from his hind legs or moving forward on them. In the transferred figurative usage in the introductory sentence, it means swaggering, strutting, skipping, or stepping high and playfully. *Pirouette* is an adoption from French, meaning whirling about as on the toes, or circling gaily and lightly on both feet. Both of these words are "young" in their connotations. *Caper*, however, is still younger; it pertains to frisking and leaping playfully, to any fantastic pranks and antics. The word is short for *capriole*, and is ultimately Latin *capra*, she-goat; though often used synonymously with *prance*, it means in strict usage, as applied to a four-footed animal, a momentary jump that takes all feet off the ground at once for an instant. *Pirouette* applies chiefly to human beings; *caper* and *prance* to the lower animals as well, except such as are so ungainly of build as to find gaiety of movement difficult. Still, elephants prance, and there are naturalists who insist that rhinoceri caper. A horse that prances forward on his hind legs, and then in rapid succession backward on his forelegs is said to *curvet*; the word applies strictly to a curving

jump so that for an instant all four feet may be off the ground, as in the case of the unbroken bronco. But to make any bending jumping movement, as in basketball for example, is to curvet. *Lope* implies easy, waving, bounding gait or low steady swinging gallop, capable of being continued for considerable distance as in the case of a deer. *Canter* is short for *Canterbury* (pace or trot); it refers to the short easy pace or moderate gallop of the Canterbury pilgrims, slower than a trot, faster than a walk, in a manner of dignified suspense. *Frolic* pertains chiefly to children, though it is frequently extended to lower animals especially the young of domesticated ones; it means to make merry by way of exuberance of spirits and sheer inner joyousness. *Gambol* originally pertained to the leaping and skipping and jumping of four-legged animals (it is Italian *gamba*, leg or hoof; English *gamb* means leg or shank or foreleg of a beast, and *gam*, is a slang word for leg or calf, especially of a woman). By extension, however, *gambol* is used of children in the general sense of sportively and playfully jumping about. *Romp* has rougher connotations, suggesting, as it does, rough-and-tumble boisterousness by way of running up and down or back and forth noisily. It is probably a corruption of *ramp* meaning to rear or stand on the hind legs in a threatening manner; a lion *rampant*, for example, is one posed in such position. *Scamper* as now used means to run or disperse quickly, to make off hurriedly as if to escape in fright or on impulse. This word originally implied fleeing or running away from a field (Latin *campus*, field, and, thus, French *escamper*, to run away from the field). *Monkeyshine*, noun and verb, pertains to trickiness and mischief characteristic of a monkey (Anglo-Saxon *shine* means trick or antic); it is a popular American low-colloquial term chiefly of provincial usage. To *cut up* or a *cutup* has reference to practical joking or hilarious and unruly conduct or showing off for the sake of being thought funny. To *cut up didoes* means to indulge in extreme and extravagant actions, now chiefly trickery and mischief and antic, to make noise and to "roughhouse" as if serenading a newly wed couple (Dido in Vergil's *Aeneid* falls in love with Aeneas, and stabs herself on his deserting her).

The PRECEDING sentence contradicts this one but all the PREVIOUS data justify the latter.

Preceding pertains to that which stands or goes immediately before. *Previous* pertains merely to earlier, sometime before, indefinitely former—an interval being presupposed between there and here, or then and now. A preceding day is a day before the present day; a previous day may be a day last month or last year, or earlier. In the above sentence *data* is the word preceding *justify*; the word *sentence* is previous to *justify*. But *previous* may denote right or obligation or immediacy or priority in such expressions as previous appointment and previous invitation, in which *preceding* could not easily be used accurately. *Antecedent*, like *previous*, implies indefinite time before, but it carries somewhat more emphatically the idea of connection or relationship; it may indeed point to logical sequence as in grammatical reference or lineal descent. This word may, thus, mean presumptive as in such expressions as antecedent heir and antecedent probability. (It may be interesting to note that *previous* is used colloquially or in a slang sense to

mean presumptuous, that is, fresh or forward or overbold.) All three of the foregoing terms are used of place and position as well as of time. *Prior* pertains chiefly to time, and does so as a rule with the connotation of obligation; a prior engagement is one less easily broken than a previous one, one that takes precedence over all other engagements. But the two words are used interchangeably in time relationships. And both the noun *priority* and the adjective and adverb *prior* are correctly used to denote place or position especially as these are regarded as of importance; a prior right may thus be a more important right than another, without reference to time, and priority of placement as in seating or in a listing may pertain to titles, honors, citations, and the like. *Foregoing* is used for the most part of units of composition, speech or writing, and it may pertain to what does or does not go immediately before. *Former*, like *prior*, is a comparative, but it suggests its antonym *latter* much more quickly than *prior* suggests its antonyms *after* or *later*; it has, in other words, a more comparative quality than *prior*, and does not connote, as *prior* does, the idea of right or obligation. *Former* is used of time and of placement but not of area in general; *anterior* may pertain to time but is more commonly used in reference to position. You speak of a former (or previous) sentence, of a former (or previous) time, of the anterior (front) legs of a horse, of the anterior (front) mechanism of a machine. But you speak of a *front* (not anterior or former) porch and a *front* (not anterior or former) seat because the implication of the comparative is less emphatically indicated. *Preliminary* derivatively means before the threshold; it suggests preparatory, prefatory, going before by way of getting ready, and it pertains to such action in regard to position and placement and arrangement. Most of these terms are sharply clarified when they are considered in contrast with their antonyms.

The ruling of the court PRECLUDED his testimony, and thus OBIATED what promised to be a troublesome witness-stand encounter.

Preclude is to "shut or close before"; that is, to keep something from happening by taking anticipative measures. What is *excluded* is already outside and is kept there; what is *precluded* is barred or prevented in advance. *Obviate* is derivatively to stop by placing in the way; that is, to get rid of or stop or intercept or clear away, and thus prevent what is likely to be a distressing or embarrassing event or scene. *Avert* is to ward off or turn aside, as in the now forbidden journalistic bromide "Serious accident was narrowly averted." You may avert a motor collision by braking your car suddenly and firmly, and thus obviate damages and preclude the upbraiding of the ready-to-pounce traffic officer. *Forestall* is to hinder or prevent in the sense of getting advantage of, and it connotes to a degree action taken in personal interest. You forestall the attempt of an adjoining neighbor to encroach upon your property. It is a more emphatic and realistic word than *anticipate* which means to see ahead, to look forward, to introduce and deal with in advance, even to experience (in the mind) realization before the event. It is used both favorably and unfavorably; you anticipate trouble in the court, but you also anticipate the acquittal of your son. *Anticipate* is a cross between *expect* and *hope*. If in the unfoldment of testimony trial procedures appear

to be favorable to your son, you have a right to *expect* his acquittal. *Expect* is stronger than *anticipate* in that it presupposes solid reasons for opinion and judgment in regard to what happens. But you *hope* for his acquittal even when procedures are unfavorable, hope connoting more of feeling and desire than of reason. *Anticipate* implies part reason and judgment, part hope and desire. But in this particular company *anticipate* means to see ahead or forward with view to acting in advance. You anticipate a monthly bill by paying it before the end of the month. You anticipate your son's request for money before he leaves for college by putting a check under his breakfast plate. In these uses the word connotes forchandedness. *Prevent* is the generic term for most of the foregoing words, though it once meant *anticipate* only, in the sense of being ready for an event before it happens, meeting with someone's hopes and desires before they are expressed. Now these meanings have been taken over by *anticipate*, and *prevent* means staying or hindering or stopping or delaying in all general applications.

As result of their drawing lots he found himself in the sorry PREDICAMENT of having to escort his lately divorced wife to the party, and he was in a QUANDARY as to just how he should conduct himself.

Predicament applies to circumstances that are embarrassing or mortifying or disagreeable or wrong, or merely ridiculous and comical. *Quandary* is less emphatic; it pertains to mental or emotional befuddlement caused by some external event or condition, and implies a subjective situation, whereas *predicament* is objective and may be caused by physical situations as well as by social ones. A predicament may cause a quandary. One's being in a quandary may so develop as to confront him with a predicament. *Plight* derivatively means danger; it still means this, pertaining for the most part to the physical though it is sometimes used loosely and figuratively with reference to befuddlement of mind and heart. Its use in the sense of pledge (now passing) or promise, perhaps under penalty, is today literary rather than standard or colloquial. As both verb and noun it denotes not only endanger and endangerment, engage or engagement, condition or arrangement. You may still speak of plighting your troth or your faith or your loyalty, and so forth, or of solemnly engaging or promising or pledging or conditioning—*plighting*—your affairs in such and such manner, come weal or woe. *Strait* is really Latin *strictus*, close, tight, narrow; in present company *strait* means difficulty or distress or irksome necessity for making a decision; it is always used seriously and always in reference to condition or situation or circumstance. As a large vessel making its course through a strait must be carefully guided through the channel of deepest water, so man confronted with a strait of fortunes is in need of wise guidance in order that he may come through without too great undoing. The word is commonly used in the plural, as financial straits, professional straits. Greek *dilemma* (*di*, twice, *lemma*, assumption) meant in the old Greek schools of dialectic the cornering of an opponent where he would have to choose between alternatives that were equally disadvantageous. As now used the word applies to any situation in which a troublesome or perplexing choice has to be made, and it is used loosely to cover *trilemma*, *tetralemma*, and so on, as well as *plight*,

predicament, fix, quandary, and the rest. One confronted by a situation of the kind is said to be on the "horns of a dilemma," the idea being that he will be impaled on one of the horns, for no matter what choice he makes it will be his undoing. *Scrape* is subjective; it means a disagreeable or ominous predicament that is caused by another or that anyone brings upon himself. *Fix* is an overworked utility word used colloquially to cover all of the foregoing terms, and more. *Mess* is popular for either *scrape* or *fix*, chiefly for the former; to be in a mess or to get into a mess is to be in difficulty or embarrassment that may or may not have been brought about as result of one's own muddling or botching.

The passage is PREGNANT with meaning, and his EXPRESSIVE reading brought all of it out.

That is *expressive* which conveys some thought or feeling or idea, or which manifests some particular emphasis or significance; the word pertains not only to expression by way of words, art, music, gesture, carriage, or anything else that is consciously concerned with some kind of manifestation, but to unconscious manifestation as well, as when you say that someone's bearing is expressive of fine breeding or speak of someone's hands as being expressive of genius. That is *eloquent* which is notably expressive; this term also pertains not only to expression by means of word and brush and chisel, and so on, but to attitude and emotion and impression. You say that a martyr's silence was eloquent of defiance, and that the colors of autumn are eloquent of resurrection. That is *pregnant* which is big, heavy, full (filling), teeming, fruitful, prolific; derivatively the word pertains to heaviness with that which is to be born, and to the carrying of young. But by extension *pregnant* is now used in general application to anything that is charged with importance or production, fertility, significance, potentiality; more than the other terms here discussed, however, *pregnant* suggests a growing of importance from within outward. Pregnancy may be said to be "eloquent of copulation," "pertinent of motherhood." French *enceinte* (Latin *in*, negative or intensive, and *cinctus*, girding or binding) is now a good word used euphemistically to denote pregnant woman. But any girding formation may be referred to as *enceinte*, as, for example, the cloisters of a cathedral or a circular chain of forts. There is disagreement regarding the prefix *in*, as to whether it should be considered as negative or intensive; that is, as to whether the word really means girding or belting tightly or—girding or belting loosely if at all. This may be why pregnant women resort to both methods of camouflage. *With child, carrying a child, potential motherhood, expecting, parturient, quick with child, big with child* are other more or less euphemistic terms applied to a pregnant woman. A pregnant passage in literature is one full charged with meaning; a pregnant idea is one that contains a wealth of suggestion for contemplation or action. The noun *accouchement*, also adopted from French, is a euphemism for delivery of a child at birth and the confinement accompanying it; derivatively it means "to the couch." French-Latin *travail*, once much in fashion as euphemistic for the pains of childbearing, has now largely given way to *labor* which pertains inclusively to all physical suffering in connection with giving birth. *Travail* may apply, however, to

any mental or physical agony or distress or anguish; *labor* may not, its application to parturition being a special one. Latin *labor* means toil, which is still sometimes regarded as painful, and *travail* is a nearsynonym, formerly pertaining among other things to the pains of getting about or *traveling*.

"I shall exercise my PREROGATIVE as judge of this court to read you a lecture on the PRIVILEGES of the road," said he sharply to the woman who stood before him.

Prerogative (Latin *prae*, before, and *rogare*, request) denotes special right or privilege reserved exclusively to those who have special rank or superiority or precedence as result of office or station. With the democratization of the world *prerogative* has expanded in meaning—has itself been democratized, whereas it once pertained solely to the powers and influences of sovereignty. *Privilege* (Latin *privus*, private, and *lex*, law) may include *prerogative*, but it is used chiefly with broader connotations. This word implies special right or advantage or favor over and above that enjoyed by others. You say that membership in your club carries with it the privileges of all sports facilities it provides, and that former star athletes enjoy the prerogative of occupying box seats at all sports events. As a first-class passenger on a great ocean liner you have privileges that those of other classes do not enjoy; as a high official of the line you have the prerogative of occupying the royal suite. *Privilege* is sometimes defined as special; *prerogative*, as extra special. But this is merely a half-truth. Women drivers enjoy the privileges of the road on an equal basis with men; it is not their prerogative, however, to block traffic just for the sake of chatting with friends on the roadside or to await Fido while he does a runaround on the green. *Exemption* is privilege not to do or have or be, freedom from some duty or liability or levy. Probably its most common usage occurs at present in connection with taxation, as exemptions granted a family man in making out his tax return, or the exemption from final examination of a student who has maintained a uniformly high daily rating in his work. The word pertains to the act or ruling or policy in the extension of such privilege. *Right* is less specific than *privilege*. It may indeed be said to be to right what obligation is to duty, at least from the points of view of genericism and immediacy. You have, generally speaking, the right to life and liberty and the pursuit of happiness; you have, specifically speaking, the privilege of the ballot for the protection and maintenance of this right. You have, again, the right to a general education at public expense, and the privilege to use that education for the good of your community. You have inalienable rights as an individual; you have indisputable privileges as a citizen. You have duties to yourself and to your fellowmen, and these duties may be both rights and privileges, both responsibilities and obligations. *Privilege*, however, comes to be an unfavorable term when it denotes unfair advantage over others, as it may often do. Again, modification by way of *special* is superfluous before *privilege* for it contains the idea of special. But the term *special privilege* has come to represent *privilege* in its bad or unfavorable sense in much usage, savoring, as it does, of unjustifiable and unworthy personal preferment, as in politics or organization affairs.

He tore up the doctor's PRESCRIPTION, defied the DECREE of the court, and violated the CANONS of his church.

In medicine a *prescription* is a physician's instruction to a pharmacist for the preparation and use of certain drugs; in law a prescription is the establishment of rights and claims on the basis of long use. A *decree* is an authoritative order or ruling as by a court; the word is also used in connection with the church to indicate some particular ruling of the church fathers or of God. A *canon* is a church or ecclesiastical law; it is a Greek word meaning rod or rule. A *formula* is a set form pertaining to anything, but the word is used chiefly in connection with chemical and mathematical prescriptions or deductions. An *edict* is a notice or proclamation or command issued by a supreme authority; the word still savors of despotism and is falling out of use as result of its more or less unfavorable connotations. A *fiat* (Latin "Let it be done") is almost exactly synonymous with *edict*, only somewhat less positive and domineering in its implications. A *mandate*—"to give into one's hand"—is a positive and arbitrary command issued by authority to meet a specific situation. An *injunction* is an enjoining, that is, a writ forbidding a party to do certain things or requiring him to do them; *behest* is the Anglo-Saxon equivalent of Latin *injunction*, and in addition to indicating a positive order it derivatively contains the idea of promise. A *code* is a systematized writing, usually itemized, set down in connection with any organized procedures, especially those of the law; if it contains a serialized statement of laws or rules or regulations, a single one of these is known as a *statute*. But a statute may also be a law passed by a legislative body, or an act declared by any sort of institution. An *ordinance* is an authoritative rule or regulation that applies principally to local (municipal) government; it is likewise used by the church to indicate any particular rite or sacrament. *Law, rule, regulation* are the general or covering terms for the foregoing, the first—law—being the strongest and most comprehensive; it is the principle of right custom frozen into imperative form, with provision against disobedience, by legislative enactment. Rules and regulations are minor manifestations of law, the former being the more general term, applied from the greatest to the least of conditions and circumstances (the word once implied the rigidity of despots, and still does so to some extent in the agent noun *ruler*). *Regulation* implies the idea of guide or direction for collective behavior, in civil life as well as in military affairs. Order, facility, convenience are the chief concern of regulation; rule is more concerned with the exercise of the will and judgment to control, and is thus sometimes used in an unfavorable sense.

His PRESENCE attracted; his TEMPERAMENT repelled.

In this association *presence* means appearance, bearing, mien; it is also used in the sense of that which or who is felt to be present but invisible, or of him who allows one to come face to face, as a dignitary or even a god, as in the Divine Presence. But in the sense of personal attributes in the aggregate, *presence* is sometimes used interchangeably with *personality*. However, the one pertains chiefly to the external, the latter also to a kind of radiation from within. Personality, in other words, is the sum total of that

which goes to make up a person as respects the impression that he makes upon others. The word *personality* eludes definition to a degree; perhaps the best that can be done is to say that it is a composite of everything that constitutes a person and distinguishes him in one way or another. It may be some particular radiance of vitality or animation or emotion or spirit, the accent always being upon person, not necessarily on moral or character or dispositional qualities. Personality may be impressive or unimpressive, agreeable or disagreeable. It is customary practice to modify the term with such adjectives as *fine* or *genial* or *strong* or *weak*, but like *character* it is favorably used without any modification at all, as when you say that someone has personality, that someone has character. *Temperament* pertains to physical and mental and emotional make-up as it is manifested by a person's reactions; it thus frequently means some strongly noted or marked tendency or feeling, or some special bent or peculiarity or eccentricity. Too frequently the word is used today in an unfavorable sense (as in the introductory sentence) to denote changeableness or flightiness or moodiness, but it is also commonly used to denote special gift, as musical temperament, artistic temperament. And basically it still holds many of the connotations that formerly attached to the word *humor*. *Individuality* has been called that about a person that sticks out like a thumb (not necessarily a sore thumb); it is distinctiveness—separateness and noteworthiness of characteristic, stand-outishness of quality or attribute. It connotes certainty of impressiveness in one way or another, as well as a sharp line of division that marks a person off from others. It, too, is sometimes used unfavorably in the sense of stubbornness, but this only because one in insisting upon "being his own man" may suffer misinterpretation. *Disposition* is the prevailing trend or quality manifested by his actions and reactions as man associates with others; you speak of someone's blithe or sober disposition, meaning probably that you have never seen him when he was not blithe or sober, as the case may be. The word implies personal inclination or tendency or propensity; it is closer to *temperament* than to the other terms above, and it has been defined as the signpost that directs inward to character and outward to the manifestation of mood, humor, and general reaction. It pertains principally to the mental and emotional, rather than to the physical, as far as such separation can possibly be made. You speak of a cheerful or mean or congenial disposition, of a bilious or fitful or vacillating temperament. But when *temperament* is used to mean type of mental and emotional make-up or characteristic as determined by inner physical organization and articulation, it is a much "deeper" word than *disposition*. If you say that someone is of nervous temperament, you hark back to the basic nerve centers of his organism; if you say that he is ill humored in temperament, you may imply that his digestive organs, especially his liver, are out of order. A person of a sanguine temperament is probably possessed of a cheerful disposition. *Temper* is sometimes used interchangeably with *temperament*, but really should not be. One of its meanings is hastiness to anger, or irascibility. But in this company *temper* pertains to the collective mood or quality of a group—audience, constituency, country. You say that a candidate for office knows the temper of a certain election district, that an actor adapts himself to the temper of

the house. *Constitution* is an over-all term covering the aggregate of physical and mental and moral endowments and propensities. The word is so general, indeed, that it is important to "pin it down" by adjective modification whenever it is used; you speak of a strong constitution or of a man's emotional constitution or of his physical constitution as reflective of his moral constitution (or vice versa).

I do not know which the more greatly to admire, your PRESUMPTION in addressing me or your TEMERITY in asking me for a loan.

Presumption, in this company, means assurance that amounts to arrogance, offensive forwardness, going beyond the bounds of good breeding in taking something for granted. *Temerity* carries the same meaning to a greater degree; it implies shameless disregard for convention and propriety. The person who addressed me had either never met me formally or had been given to understand that I was not interested in his acquaintanceship. In spite of this, however, he capped presumption in addressing me by the temerity of requesting a loan. "*Nerve*" is the slang equivalent of either term. *Audacity* is stronger than *presumption* and more general than *temerity*; it is defiance of what is generally accepted as right and proper, and indifference as to opinion on breach of convention or decorum. *Effrontery* is audacity taken to the *n*th degree or audacity that waxes impudent or brazen or insolent. It is to *audacity* very much what *temerity* is to *presumption*. You exercise great audacity in taking your friend's car from his garage and going away on a long trip in it without his permission; you exercise great effrontery when you charge to his account the gasoline you use on the trip. *Hardihood* is the Anglo-Saxon equivalent of Latin *audacity*, denoting the same bold and impudent attitude with more intense firmness and stubbornness and persistence. *Confidence* is used both favorably and unfavorably; in the one sense, not apropos in this association, it means simply justifiable self-esteem; in the latter, aggressive self-conceit that may manifest itself as presumption or temerity, audacity or effrontery. *Rashness* connotes rushing hurriedly and headlong without thought: it may be sorry for consequences. *Reck* is a now almost archaic word meaning heed or care or thought. And *reckless*, which is not archaic, once meant simply without heed or care or thought. But it has become intensified in meaning until it now denotes that which is so extremely thoughtless as to be dangerous or desperate, and *recklessness* has become more emphatic than *rashness* signifying, as it does, ruthless disregard for consequences no matter how serious they may be. *Precipitancy* implies headlong, sudden or abrupt or violent action inspired on the spur of the moment, the consequences of which may or may not be regretted. You speak of the rashness of an insulting remark, of the recklessness with which someone drives a car, of the precipitancy of a raiding squad upon a gambling den.

As PRETENDER to the throne he knew in his own heart that he was both an IMPOSTOR and a HYPOCRITE.

A *pretender* is one who "stretches before," as a disguise; that is, holds forward the appearance of being what he is not, usually with intent to deceive. In this sentence the word is used in the sense of claimant, and in such usage

it connotes some degree of justification. An *impostor* is a wholly false pretender, one who would go to any length to make others believe he is someone or something else, and who acts accordingly. A pretender to a throne who knows himself to be an impostor may nevertheless take great trouble to prepare false genealogical charts in order to cheat the people. A *hypocrite* "plays a part" in which he puts on false character to cover his weakness and to magnify his strength, if any. The pretender deceives those he would domineer. The impostor cheats those he would use. The hypocrite falsifies or dissembles in order to make people believe him better than he is. A *cheater* is a "small-time" impostor; he will stoop to trivial and unimportant deception, whereas the impostor is only less ambitious than the pretender. A *dissimulator* is primarily concerned in keeping from people all knowledge of his weak and unworthy character and ulterior motives. The cheater is a trickster; the dissimulator, a concealer; the hypocrite, a masker.

Her donning of mourning bonnet and veil was poor PRETEXT indeed for substantiating the PRETENSE that she was going to her aunt's funeral.

Pretext is derivatively something woven in advance; that is, something assumed or alleged in order to cover reality. *Pretense* is derivatively a pulling or stretching ahead; that is, something presented or shown for the sake of deception. Both words are used, for the most part, with unfavorable connotations. Your maid makes the pretense that she must attend her aunt's funeral on a certain afternoon; she appears for work that day dressed in mourning as a pretext for carrying out the falsification. Our fine lady may make pretense of being charitable, using generous contributions as a pretext to enter her into a certain social circle to which she could not otherwise attain. *Feint* has in it greater aptness or spontaneity of trickery, as when you lead Fido to believe that you are going to throw a ball in one direction and then throw it in another; the word belongs to sport or contest—a sham blow or thrust or attack is a feint. It connotes a somewhat less studied kind of artifice than *pretense* or *pretext*. *Plea* is derivatively *please*; it is by no means always used deceptively or unfavorably, though it may be. Any prayer or apology or excuse or pleading, honest or dishonest, constitutes a plea, that is, an attempt at pleasing. *Ruse* is some trivial or offhand word or action that diverts attention and enables the one who makes it to achieve some desired purpose. You resort to a ruse in inducing someone to look intently in one direction so that you may play a trick to his disadvantage. The greatest subtlety of the ruse is probably attained by the sleight-of-hand artist. *Simulation* and *dissimulation* are the Janus-faced tokens of deception or hypocrisy, both assumed as a rule for sordid if not evil ends. But they may have their favorable connotations. If you take pains to make yourself appear somebody or something that you are not, you simulate; that is, you practice simulation. If you take pains to conceal what you really are, you dissimulate; that is, you practice dissimulation. The actress by donning make-up and costume, becoming or unbecoming, simulates. An unbeautiful actress who makes herself beautiful by means of make-up, dissimulates. The culprit at the bar of justice may put on the simulation of innocence and virtue by pretending to be a God-fearing church

member and Sunday-school teacher. He affects dissimulation when he goes to great lengths to secrete his criminal record.

If PRIDE goeth before a fall, then certainly HAUGHTINESS and SUPERCILIOUSNESS and VANITY deserve some pretty hard bumps.

All of these words connote the subjective as well as a little of the introverted. *Pride* suggests self-esteem, justifiable or unjustifiable, according as its cause is real or artificial. It does not necessarily exact respect or even recognition. When it becomes exaggerated or assertive or "high," *haughtiness* results; this word is French *haut* (Latin *altus*, high). When it becomes overbearingly or insultingly superior, *superciliousness* results; this word is Latin *super*, over, and *cilium*, eyelid—lifting the eyelids as in the superiority of disdain. When it demands laudation and admiration, *vanity* results; this word is Latin *vanus*, empty. Vanity feeds on praise and suffers if it is withheld; it is ingrown pride demanding that others take notice of and cater to. A certain amount of pride is always justifiable in the average individual if he is to maintain his self-respect and move among others with dignity and equanimity; it is sufficient unto itself and never solicits approval, but it may easily become too personally absorbing and thus lead its victim to the proverbial fall. Vanity is never justifiable, and is almost invariably offending. Both pride and vanity may "lord it over" or inferiorize by way of haughtiness or superciliousness, both of which very likely constitute bad manners. *Insolence* denotes ill-mannered disregard for others which is likely to be manifested by rudeness and impudence, and which is the feeling of superiority made contemptuous and even abusive; its derivative meaning is unusual or unaccustomed, and the word has thus strengthened with the passing of the years. *Arrogance* signifies an aggressive form of vanity; denied the kudos it desires and thinks it deserves, vanity may deliberately claim it and thus convert itself into arrogance. It is likely by both manner and voice to make exorbitant demands upon others for the glory that is its very life. *Vainglory* means pompousness and ostentation in personal exploitation, evoked as result of self-appreciation and consequent self-elation. *Disdain* means scorn or rejection, or turning aside from as if with a sense of superworthiness; *dain* is *deign*, Latin *dignus*, worthy, and originally meant to condescend to take or to give, the prefix *de*—*dedignari*—being intensive, and yielding thus scorn or mock or deride.

Even while I was in the PRIMARY grades my teachers told me something of PRIMEVAL forests and PRIMITIVE man.

That is *primary* which is basic and fundamental, and thus early and formative and essential. That is *primeval* which pertains to the "first ages" (Latin *primus*, first, and *aeuum*, time or eternity). That is *primitive* which has the elements or qualities or characteristics arising from association with the earliest times; but the term is relative—a person whose manners are primitive has never brought them up to date and may still behave like his cave ancestors. The primary meaning of a word is its original or derivative literal meaning. Coal is formed of primeval vegetable matter that decomposed as result of pressure, moisture, and temperature. Primitive farming methods are still in use in remote and backward parts of Japan. *Primordial* pertains to first or

earliest in composition or succession or structure or formation; you speak of primordial ooze or primordial matter; the present well-defined forms of many organs of the human body would be unrecognizable placed side by side with their primordial originals. *Prime* means first in time, and foremost and first class in condition, quality, importance, degree, and so forth. It is also verb and noun, and as both it carries the idea of firstness by way of renewal or excellence or readiness. *Primal* is by way of becoming archaic; it is still used in poetry, but in general usage it is regarded as affected. It means chief or important, first or original, basic or essential, and is thus synonymous with *prime*. *Pristine* means first or ancient but always with the connotation of primitive goodness or purity. The latter is an acquired meaning brought about by the affectations of usage; the word is from Greek through Latin meaning first, early, former, the expansion of meaning coming about through the insistent belief that sheer ignorance or unknowingness is a guarantee of purity.

His PRIVACY was almost constantly interrupted in the small city apartment, so he betook himself to the SECLUSION of a cottage in the country.

Privacy means "apartness" (Latin *privus*, single; *privatus*, relating to a single individual, both of which once carried the idea of depriving or bereaving). When you are alone with your own affairs, with no one present to observe, you are said to have privacy. But you may or may not be in *seclusion* which may mean, in addition to privacy, a place itself withdrawn and apart. You seek momentary privacy even at a large party when you retire to the dressing room. You seek seclusion by locking yourself in your study or going to a place removed. *Seclusion* implies a longer and more intensive form of aloneness or apartness, or both. The word may also mean, however, closing oneself away from the public, making oneself inaccessible though not necessarily unaccompanied by intimates. *Privacy* is more elastic; it may pertain to two or more, as when you say they have gone into privacy for a conference or they have requested an hour's privacy. *Seclusion*—"to close apart or aside"—may be either voluntary or involuntary. The recluse deliberately selects the seclusion of his hermitage; the condemned criminal has forced upon him by society the seclusion of his cell. In neither of these connotations would *privacy* be the correct word for the reason of its implication of comparative brevity. *Solitude* is stronger than either; it means not only being alone and apart but remote as well, and entirely without accompaniment of any sort. The prisoner who is never permitted to see any of his mates or others is said to be in solitary confinement, that is, in solitude; the recluse whose hermitage is voluntarily placed in a remote and isolated spot may be said to live in solitude. But one may be in solitude in the midst of a crowd; that is, he may live a withdrawn and separate life and thus make of himself a solitary person though not necessarily a lonely one. On the other hand he may suffer great loneliness in the midst of the crowd, for *loneliness* implies desire for companionship whereas *solitude* does not, the latter being subjective, the former objective. *Isolation* is derivatively "islanded"; that is, separateness or apartness or detachment as a mere fact of situation or condition. The word is used of an individual or of a group of people or lower

animals, or of a location, and does not necessarily carry any connotation of loneliness or solitude, of privacy or seclusion. A place of isolation may have none of these in and of itself. The noun form is frequently used as an adjective, as isolation ward, isolation cell, isolation camp. *Segregation* applies as a rule to groups; it is the setting apart of a certain number or fraction from the general group or mass, usually for a definite scientific or political or other purpose. *Sequestration* conveys the idea of seizure or appropriation or even confiscation under the law, for protection or satisfaction of some demand or right. But the word is frequently used in the sense of setting apart, usually with a good deal of the derivative idea of safekeeping attached. *Sequestration* emphasizes less of selection than of rejection; *segregation*, vice versa. *Retirement* emphasizes withdrawal or cessation, and thus removal from accustomed associations, as when you speak of someone's retirement from the stage. But the word is used loosely or colloquially in the sense of privacy and seclusion, and the idea of repose or leisure attaches to it to a degree chiefly because retirement from work implies age or aging.

His teachers called him a PROBLEM child; his classmates, the CONUNDRUM kid.

Problem derivatively means projection, something that is "thrown before"; it now denotes any perplexing or puzzling question that challenges and calls for answer or solution; and, by extension, any person or condition requiring explanation or analysis before even partial understanding is possible. A problem child is one who is mentally or emotionally or morally difficult to deal with, whose reactions to normal life are such as to challenge both parents and teachers, and who as a result needs, not discipline so much (if at all) as careful study and adjustment. A problem play or drama is one that treats of and presents to an audience some stimulating question in regard to human relations—sociological, moral, political, character, and the like. In logic a problem is a question that invites discussion and, if possible, settlement and conclusion; in mathematics, a proposition to be worked on in hope of solution; in science, an inquiry that requires investigation and, perhaps, final application and recommendation; in chess, an arrangement of pieces on the board that requires a player's study and analysis if he would seriously try to win a game; in psychology, a study of character and temperament and health and mind—entire make-up—for the purpose of establishing in an individual some degree of balance and adjustment of attitude to responsible action. *Conundrum* is used in the introductory sentence in a figurative and facetious sense; it may pertain to a speculative problem of any kind, but in the main it does not. Literally it is a question or a problem to which a fanciful answer is sought, based for the most part upon punning, word wit, word-play, or apparent incongruity in the use of words, and the like. It usually contains a hidden or unsuspected resemblance that may be "solved" only, as a rule, by means of dictional jugglery. The word is itself a puzzle lexicographically, its origin and etymology being unknown in spite of many attempts to run it down. Some lexicographers have noted its similarity to *panjandrum*, the name often given a pompous and pretentious character who dominates a small place, a big bug, together with the fuss and ado that he generally insists

upon in his own behalf. Logan Pearsall Smith thinks it may have "originated at Oxford or Cambridge as a piece of humorous dog-Latin, was perhaps the appellation of an odd person, was used by Ben Jonson to mean whim, then pun, and finally settled down at the end of the eighteenth century to its present meaning." *Panjandrum*, by the way, is a coinage in ironic imitation of Greek and Latin formations (Greek *pan*, all, with a more or less common, high-sounding Latin ending). It was used formerly in mock gibberish and rigmarole to confuse listeners especially those who were expected to catch cues—to baffle them as by a conundrum. The word is said to have been invented by Samuel Foote (1720-1777), London actor-playwright-manager, who, while giving members of his companies cue rehearsals, would fill in with *panjandrum* preceding the actual cue words, just as at present a rehearsal director may repeat *and-so-forth* for that part of a speech before a cue. It is recorded that Foote took delight in "mixing actors up" by playing upon the pronunciation of this nonsense term.

Though he has always been called a PRODIGY, the job he has just turned out is far from a MASTERPIECE.

A *prodigy* is some person or thing (usually the former) that is out of the ordinary or exceptional or marvelous; the word formerly meant omen or portent, and this meaning still pertains in certain minor usage but it is customarily used today to mean a wonder, a marvel. Though commonly used in favorable and constructive senses, *prodigy*, unlike the terms that follow, has also unfavorable connotations; it may sometimes mean, for example, the abnormal or the monstrous, and thus enormity, as may its adjective *prodigious*. The bearded lady and the midgets at the circus may be called prodigies, as may the two-headed giant (he is more properly, however, a monster). The noun and adjective *prodigal* derivatively means "drive through," thus squandering or a squanderer. *Paragon* (Greek *para*, beside or beyond, and *akone*, grindstone) denotes a person or a thing of such "sharpness" or excellence or superiority as to defy comparison; a paragon is a "model of perfection" or "perfection's model." The word applies less frequently to persons than does *prodigy*. There may be more than one prodigy in a given field or department; there are likely to be few if any paragons. *Paragon* is also used of a certain type face, and of a perfect diamond of one hundred carats or more. *Masterpiece* (*masterwork*) denotes any supreme accomplishment; it applies usually to artistic work—music, painting, sculpture, and the like—but a great bridge or a fine building or a beautiful dress may be called a masterpiece. The French equivalent *chef-d'œuvre* is confined more strictly to the fine arts. And French *pièce de résistance* is likewise synonymous with both but it is frequently used in reference to the most important or substantial dish of a meal; the other two may be facetiously so applied. *Nonpareil* is French *non*, not, and *pareil*, equal; in English adoption it means unequaled, of incomparable excellence, supreme, and is thus synonymous with *paragon* and with Anglo-Saxon *nonesuch*. Like the latter it has been much used—perhaps overused—as trade name, and both words are accordingly more colloquial and popular than the others here discussed. *Nonesuch*, *nonpareil*, *pièce de*

résistance, *chef-d'œuvre*, *masterpiece* are not as a rule used of persons except, perhaps, in a facetiously figurative way. *Apotheosis* has in it derivatively the idea of deification; it is used now, however, in the sense of glorification or exaltation or supremacy of a person or a thing or an act, meaning only lesser than the angels or an act of God. You speak of Abraham Lincoln, for example, as the apotheosis of leadership, of his freedom of the slaves as the apotheosis of human kindness. But the word is by way of becoming archaic, and in most such usage as it still enjoys it is nearly if not quite synonymous with *paragon* and *nonpareil* and *nonesuch*. *Sublimation* is Latin *sublimis*, high, exalted, raised on high; it emphasizes the idea of virtue or purity as result of elevating it and leaving grossness behind. In present-day psychoanalytic parlance the verb *sublimate*, as well as this noun, is much paraded in the sense of abandoning the psychic power of the libido, or of transferring this power into useful and approved avenues of activity; thus, *sublimation* has come to mean in much modern expression the elimination of everything but essence and the process by which this is achieved by an individual.

Farm PRODUCE has been abundant, and the various PRODUCTS are selling profitably in the markets.

Produce denotes that which is brought in or yielded as result of cultivation and care; it is now used almost exclusively as a collective term covering everything that is raised on and marketed from a farm. *Product* means unit of produce; *products* are produce thought of as departmentalized into different kinds. Butter, eggs, milk, wheat, vegetables are products, that is, produce made ready for the markets. *Product* is a "bigger" term than *produce*. A factory turns out products; books, hats, clothing, motorcars are products, not produce; and *product* is, of course, a special mathematical term, just as it is a generic term meaning output, even as of a city or a state or a country. *Production* is still more generic; it covers anything and everything that comes under the headings of produce and products, as farm production, factory production, book production, theatrical production, literary production, and so on. All produce and all products may be called production. But you do not speak of the production of a financial investment; this is called, rather, return or returns, or proceeds, sometimes revenue. But the income from taxation or rents or duties is more properly designated revenue. *Commodity* contains the idea of convenience; in this connection it means goods or wares prepared for convenient handling in marketing. Packaged goods are par excellence commodities. But the word is used in a general sense to cover products, and you speak correctly of export commodities, farm commodities, industrial commodities, and so forth. Though *yield*, as noun, was once used almost exclusively to denote whatever the land brings forth as result of man's labor, it is now expanded until it is quite correct to speak of the yield of a newly invented machine as well as of the yield of wheat to the acre. *Harvest* means the ingathering of yield, of produce from the farm, of output or products from the factory, of, figuratively, the result of some exploit or adventure. Anglo-Saxon *crop* means bunch, top, craw, ear of corn; grain and fruit and vegetation of any sort, ready to be used for food or forage, is cut or cropped.

The word is now loosely used to pertain to anything that is raised though it once signified grain only. *Harvest* is a covering term for crops. A single crop may fail, and the harvest yet in general be good. If a harvest fails, crops are in general poor. *Crop* is a more or less prosaic word; *harvest* is poetical and sentimental owing to its wide figurative application.

He is a PROMINENT man in our little main-street town but he is by no means its CHIEF citizen.

Prominent derivatively means projecting, protruding; it retains this meaning for the most part; that is, anything or anyone that stands out markedly from others is said to be prominent. *Chief* is ultimately Latin *caput*, head; it once connoted leading in the sense of rank, official or otherwise, and this meaning still applies, especially in circles where standing is graduated, as chief clerk and chief editor. But in general usage *chief* now means belonging to the highest class or order, and thus here too retains something of the idea of rank. Both *main* and *principal* are used interchangeably with *chief* very often, but usage has frozen all three words into habituated expression that may have become more automatic than rational. *Main* originally meant strength, and it now means having a high degree of force or power or significance. *Principal* has the idea of prince in it; thus, belonging to royalty, possessing authority, important and respectable. *Chief* classifies; *principal* commands respect; *main* establishes as essential. The mayor is the principal citizen of a town; he may also be the chief citizen, but not necessarily so. The latter would stand above all other citizens through meritorious distinction of some sort. You speak of the main building at the fair ground, not the chief or even the principal building; of the chief or principal members of an organization, not the main members. You speak, again, of a chief or a principal offender, of a main difficulty or objection. And all three words connote prominence—outstandingness of one kind or another. That is *conspicuous* which is obtrusively prominent; that is *salient* which “leaps” to the eye, the central idea of the word being immediacy of being seen; that is *eminent* which stands out as comparatively and enviably prominent; that is *signal* which impresses by some extraordinary feature, and thus makes itself unforgettable. *Dominant* implies overmastering or controlling, overlording or commanding; *predominant* emphasizes this idea—exercising mastery over as result of superiority in authority or influence or degree or quantity, whatnot. *Supreme* is the superlative of Latin *superus*, of which *superior* is comparative, and *super* positive; it means the highest or greatest possible. *Preponderant* means outweighing, and was formerly used literally in this sense, but it has now taken on figurative use exclusively to denote that which overbalances something else by way of ascendancy or prevalence, as preponderant opinion, preponderant subject, preponderant influence. *Paramount* has comparatively recently become a fashionable term; it is almost an exact synonym of *supreme* (such terms as paramount necessity, paramount issue, paramount importance, have already become bromides). Derivatively the word means to “mount the mountain” but it has long since deserted its ancestral heights for colloquial and hackneyed lowlands.

PROOF of his guilt was still lacking, in spite of all the EVIDENCE that had been accumulated.

Proof is the result of effectual evidence, such irrefutable evidence as to determine final judgment. *Evidence* is that which is submitted (technically to a tribunal) for the sake of ascertaining truth in regard to an allegation or a suspicion; it is accumulated from *testimony* which formerly pertained to the oral statements or declarations or affirmations of witnesses, and still does to a great degree. Testimony that is made in writing is called *deposition*, and he who writes it is called *deponent*. A deposition is usually made under stress of questioning of the deponent, if nothing more, and is by no means always voluntary testimony. An *affidavit* is a sworn statement of testimony (or anything else) voluntarily made before proper authority. Proof is an end, a conclusive term; evidence is a means to proof, and testimony is a means to evidence. All three are highly technical used in connection with the courts and legal procedure, but they are widely applied as general terms beyond this special realm. *Oath*, in this company, is a solemn statement or affirmation of truth or of inviolability of promise, made to man in the name of God, symbolized as a rule by raising the right hand or placing it on the Bible, or by kissing the Bible. (*Adjuration* suggests putting to an oath, a formal or ceremonial appeal to someone—a witness—to tell the truth in the name of God; it carries with it very often the implication of a curse or penalty if violated. *Conjuration* is weaker, having less of the seriousness of oath taking and more of the superstitious element of invocation and incantation. Derivatively, *conjuration* is the act of binding or banding together by means of oath; *adjuration*, putting or swearing a person to an oath. In popular usage the latter is an earnest request; the former, a kind of mumbo-jumbo used by a magician in performing his tricks.) *Inference* is a logical conclusion toward which data of testimony seem to point, but a false conclusion may be reached if inference is undocumented or hasty or incomplete. *Conclusion*, in this company, means the sound and inevitable consequence of logical premises. *Syllogism* is a scheme of reasoning consisting of three successive and interrelated propositions—a major premise, a minor premise, and a conclusion. Aristotle's famous syllogism has for its major premise *All men are mortal*; for its minor premise *Socrates is a man*; for its conclusion; *therefore Socrates is mortal*. The conclusion is a logically necessary one from the premises which are factual rather than probable. If they were the latter, then the conclusion or inference would be false. The major premise is a generalization the truth of which is known and accepted. The minor premise is a deduction from the major one. *Deduction* means reasoning from the general to the particular; *induction*, from numerous particular instances, enough, it is always hoped, to justify the logical conclusion that some characteristic common to them all proves a general principle. Aristotle's syllogism is deductive. But if he had begun by listing thousands of men, mentioning them by name, then proceeded with the inference that each and every one had been mortal, and then concluded that as a consequence of this observation, all men are mortal, his method would have been inductive. The conclusions of induction are rarely final or conclusive, for the reason that in the ever varying condition of life and experience inferential data

can rarely be complete. But induction, often called the scientific method of proof, is always studious and searching, or should be, and thus aims at safe and logical conclusion. The following deduction is false because it has a false major: *All boys are unruly; John is a boy. Therefore, John is unruly.* The safe and all-secure method of arriving at real proof is a combination of both—the deductive-inductive method—whether a court procedure or a scientific problem or an everyday argument be involved.

The harassed man is PROPERTY rich and CASH poor.

Cash means ready money—coin or paper. *Property* is not necessarily money, ready money; it has value and thus represents money depending upon convertibility. Money has value too, but it is derivative or representative value depending upon economic times and conditions, as does the value of property. Money, however, is a token of immediate value; property, of remote or, at least, postponed value. Accumulated money or property, or both, constitutes capital or wealth. The word *funds* is derivatively bottom or foundation; used in reference to money it connotes accumulation of stocks or resources, a stock pile or supply, available means. But the word is colloquially used to denote mere money, as out of funds (cash) or in need of funds (cash). A *bill* is paper money, a bank note, or a treasury note which is really a promissory note issued by a banking concern or by the federal government. But a *promissory note* in the more generally accepted sense is a written promise to pay on demand of the party to whom it is issued, or at a fixed time, a particular sum of money, the issue of such note being based upon the debtor's assets or property at a time of issue, that is, upon his calculated ability to pay. *Bullion* is gold or silver metal, regarded as such; it is usually made up in bars called ingots ready to be sent to a mint. Once it is coined, that is, shaped and weighed and stamped, it becomes *specie* or gold or silver cash. Its value as bullion is based upon weight and market; its value after it is manufactured into coins depends upon the complex economic conditions of supply and demand in local and world trade, no matter what denomination is indicated by stamp. *Currency* means whatever is given and taken as a medium of exchange. Here and now this happens to be based upon gold represented by silver coin, bills, notes, and even items of property. To a Central African native baubles and pieces of colored calico may pass as currency; to the native of the frozen north, pieces of fish and other flesh may do so. *Money* is the generic term; it is synonymous with *currency*, that is, anything bearing the stamp of authority as a medium of buying and selling is money. *Spondulix* or *spondulics* or *spondoolics* (there are other spellings) is only one of the many slang terms for money, such as *beans*, *bones*, *brass*, *browns*, *buttons*, *cartwheels*, *chinks*, *chips*, *clinkers*, *dibs*, *dimes*, *dough dust*, *filthy lucre*, *horse nails*, *kale*, *long green*, *mazuma*, *mint drops*, *pewter*, *plunks*, *rags*, *possibles*, *rhino*, *rocks*, *rill*, *rowdy*, *shekels*, *shiners*, *simoleons*, *Scotch tissue*, *spoons*, *suds*, *tin*, *velvet*, *wad*, *wampum*, *wax*, *wherewithal*, among many others. *Spondulix* may be Greek *sphondulos* meaning vertebra or backbone, appropriated originally by college students to be used in this connection. But some have seen in the word a corrupt combination of *spend* and *duly* or of *spend* and *dollar*.

Food supplies have in no way been kept PROPORTIONATE with demands, and prices have always been far from COMMENSURATE with the average man's earnings.

Proportionate pertains to fair and proper adjustment among those things that ought to be and that are rightly expected to be complementary or reciprocal. Any unreasonable relationship between production and prices, between crime and punishment, for example, is correctly said to be out of proportion, or disproportionate. *Proportional* is almost an exact synonym, but it is very often used to denote a wider variety of scope. You speak of the proportional skills of many types of workmen in a factory, of the increase of voting booths as being proportional to that of voting population; you say that the returns from your labors are not proportionate to the time and energy and industry expended. *Proportional representation* means that representative bodies elected in voting are proportional (or in proportion) to the number of voters (or votes cast), thus giving minorities due representation in government functioning. Both *proportionate* and *proportional* are increasingly covered in expression by the phrase *in proportion*. *Commensurate* means equally in measure or extent; derivatively the word means with measure. It denotes an exact or precise measure of proportion, and is thus equivalent to either *proportionate* or *proportional* carried to a higher degree. It is, again, a more specific term than either. You say that the output of a newly equipped shop is commensurate with its modern and up-to-date methods of production, that a lad's bad ratings in school are commensurate with his laziness and willful neglect of his studies, by both of which you mean exactly equal to. *Commensurable* and *proportionable* are now more or less archaic, the one being supplanted by its synonym *commensurate*, the other by its synonyms *proportionate* and *proportional*. Making a "punishment fit a crime" is making it commensurable in severity with the seriousness of the crime. *Incommensurable*, antonym of *commensurable*, is primarily a mathematical term; it means "not adding up to the same thing." Two or more quantities for which there is no common measure are said to be incommensurable. Things that are proportionate or commensurate may be said to be *correspondent*, that is, to be parallel with or fitted to each other; you say that the ideas of the average mother-in-law regarding domestic felicity are not correspondent with those of the average son-in-law or daughter-in-law, that the weddings of the twins, though held on different days, were in every respect correspondent. (Do not confuse *correspondent* with *correspondent*, or *co-respondent*, meaning a joint respondent, as in a divorce suit.) *Associated* denotes less of equivalence than any of the other terms here discussed, but it implies working alliance or relationship, as among persons who hold proportional interests in some enterprise. They share commensurately in returns in case they invest equally; they share proportionally in case they invest unequally. *Equivalent* in this company means equal to the same thing, and, thus, equal to each other. This word, too, pertains to exactness, as nearly as it is possible to measure exactly such intangibles as, for instance, reward for merit or recognition of service. Prizes that are equivalent in amount or value or significance may nevertheless vary according to the points of view of recipients or to the merits or services to which they pertain. *Differential*, adjective and

noun, is in most respects antonymous to *proportionate* and *commensurate*; it denotes difference, oftentimes infinitesimal, between consecutive values. *Differential gear* means a coupling, as on an axle, that enables two wheels to move at different speeds though both move in the same direction; thus, the rear wheels of an automobile revolve, at different rates while turning a corner.

He withdrew his PROPOSAL of marriage when he heard the PROPOSITION for a settlement made by his girl's father.

Though these two words are frequently used interchangeably, *proposal* more strictly implies immediacy; *proposition*, deliberation. A *proposal* presents something to be acted on, to be accepted or rejected; it is more likely to be oral than written. A *proposition* also presents something calling for a course of action, often a detailed and negotiated course of action; it is more likely to be written than oral. *Proposition* is the better used in regard to differences; thus, you present a proposition to someone with whom you have been at variance in regard to terms of an agreement, in an effort to effect a compromise. But you make a proposal to someone in regard to taking a trip with you or in regard to organizing a boys' club in your church. *Proposal of marriage* is somewhat better than *offer of marriage*, for the reason that *proposal* indicates placing before as a plan for consideration, whereas *offer* connotes a little of the idea of condescension and transaction. But the two words are used interchangeably in this connection, though *proposal* is concededly the more formal and dignified term. *Tender* derivatively means to extend or stretch; it is a specific form of *offer* implying the idea of bestowal or voluntary and discretionary action. *Bid* is commercial; it suggests either oral or written offer. You offer someone the use of your country house for the summer; you tender your services to a church in its fund-raising campaign; you bid so much for a trinket at a public auction. *Overture*, in this company, means a preliminary proposal or proposition in a negotiation calculated to bring about a desired end; you speak of the overtures made to two neighboring congregations toward effecting a union of churches, which implies that these are the beginnings of conferences or negotiations to be worked out before final determination is made.

What he PROPOSED was indeed a subtle disguise of what he PURPOSED.

Both words derivatively mean place before, but the latter is now used to denote that which is immediate to our own mind, what we determine as result of our own thought and judgment; the former denotes that which we present to others. What we propose may or may not be what we purpose. *Purpose* is inner; *propose*, outer. What is proposed is thrown open for discussion or deliberation; what is purposed may or may not be, is probably not, fully. *Purpose* implies nothing so definite as *propose*; it may, indeed, partake something of the quality of dreaming or idealizing. *Propose* implies formality and convention, and coming clearly and specifically to the point. We propose an amendment to the constitution of an organization; it should not be adopted until what we purposed in proposing it, that is, what was in our mind, is clearly made known. In general usage the two

words are frequently interchangeable but *propose* may always safely be regarded as outwardly more direct and clear-cut than *purpose*, and less colored by the personal equation. *Intend* is less clear and definite than either; it means merely a turning or bending or inclining of the mind toward, and may denote vagueness and lack of determination. *Mean* is, in this company, the Anglo-Saxon equivalent of Latin *intend*, but it is less emphatic, and has in it more of the idea of *wish*. Meaning to do right may be nothing more than wishing to do right; intending to do right, partly determining to do right; purposing to do right, making up the mind to do right; proposing to do right, proceeding to put the doing of right into operation. *Design* implies, in this association, to devise or plan or scheme, often in an unfavorable sense; it carries with it the idea of thought-out and deliberated arrangement in advance. *Aim* indicates directness and steadiness, with some degree of concentration on the ends to be achieved; the idea of estimate or calculate, which belongs to the word derivatively, still remains to a great extent. It focuses on the end; *design*, on the method. It intensifies *mean* and *intend* and brings *purpose* out into the light.

Though the meeting was PROTRACTED, decision had to be DEFERRED.

That is *protracted* which is "long drawn out," lengthened in time (rarely in space) beyond what is normal or desirable or perhaps necessary. That is *deferred* which is put off or aside either definitely or indefinitely; the word may carry the idea of purposeful procrastination. That is *postponed* which is put off only temporarily; it implies more definite resumption than *defer*, and is frequently followed by the mention of time and place of resumption. *Procrastinate* has "tomorrow" in it; it differs from all three of the foregoing terms in that it indicates a subjective tendency to put off; it connotes habitual deferment or postponement as result of indifferent and dilatory methods or (more commonly) of congenital laziness and weakness. *Prolong* likewise means drawn out but rather in the sense of added to with far less of the idea of tediousness and irksomeness than attaches to *protract*. It too pertains to time, *elongate* being its correlative in relation to "stretching out" or extension of material and space. *Delay* means stopping or holding up temporarily; it implies the idea that procedures are impeded temporarily but that they will be resumed and completed at a time later than was originally expected or scheduled. *Detain* too means "to hold back or from" but it implies that the holding is the result of a confining or retarding circumstance that prevents going forward. You may be detained from an appointment by business demands; you are delayed in keeping it on time by an accident to your car; you have already postponed it twice. *Protract*, *prolong*, *elongate*, *postpone* and (usually) *defer*, are used not of persons, but rather of actions, abstractions, circumstances, and conditions. The other terms here treated may be applied to persons as well as to things.

The PROXIES had all been signed and the VOUCHERS tallied.

Proxy here means a paper or instrument that, when signed, empowers someone else or others to act for the one who signs; in general it denotes any person authorized to act for another, or the signed paper itself by

which such substitution is conferred. In any religious or civil ceremony, such as marriage or christening, a proxy is one who substitutes in the absence of one of the parties—the groom, it may be, in the one case, the godparent in the other. *Voucher* in general usage denotes anything (usually a writing) that gives evidence of the truth of something or attests to the authenticity of an act or a paper or a statement, and the like. The canceled checks that are returned to you by your bank at the end of the month are vouchers showing that money has been paid. But the word also pertains to the one who vouches, and is thus an agential noun; it may as such be used for witness or guarantor or warrantor. The Latin word *voco*, call, is the base of this word, and in early times a voucher was that which or one who was called or brought in to defend or recommend or uphold, and so forth. A *vouchee* is one called upon to produce vouchers to defend or substantiate a title. *Receipt* in this relationship is a written acknowledgement of the fact that money has been received by a payer; it is ordinarily the bill rendered with *Received payment* written at the bottom and signed by him to whom the money was due. Your canceled checks or vouchers constitute indirect receipts, but they are not receipted bills though they take the place of them. The term *power of attorney* signifies the power or authority conferred upon someone—agent, deputy, factor, representative, lawyer—to act for another. It is a legal instrument or document, duly executed, that transfers power to act for that other, usually in the transaction of personal or business affairs, or both. The person thus appointed is likewise sometimes referred to as power of attorney, though this agential use of the term is not to be recommended. *Agent*, *deputy*, *factor*, *representative* are all sometimes literally used, on the other hand, to refer to the power or the authority indicated by the respective agential nouns. But this usage is also loose and, for the most part, unauthorized unless made definitely figurative. A paper or a document, that is, is preferably not referred to as an agent or a deputy or a factor or a representative in the specific senses of this discussion. *Agent* denotes one who renders services in behalf of another, who “acts between” one or more and another (others); you speak of a play agent, a literary agent, a real estate agent, a personal agent, a financial agent, and the like. We are all agents of one thing or person and another—of ourselves ultimately. *Deputy* is the French equivalent of agent or proxy or attorney, but the word is used chiefly (or should be) to signify one who acts for another in a superior (often governmental) position and who is held more technically accountable than the average agent, perhaps by way of being placed under bond. In the delegation of powers to a deputy, a chief makes him a personal representative in regard to certain matters and holds him as responsible as he would hold himself. *Factor*, in this company, is by way of becoming archaic; it once had the broad application of *agent* or *representative* but is now used principally to denote a commercial agent or a commission merchant, or (a special use) a bailiff or steward, and one appointed to take charge of forfeited real estate. Like *agent*, *factor* indicates a functioning instrument in a procedure, not the initiating one; both words denote some degree of subordination, as witness the use of modification in such expressions as prime factor, chief agent, principal factor, free agent.

Representative is almost as generally used as *agent* to denote one who serves in place of another; it is more elegant and high sounding in certain connections, and may convey a more formidable impression than *agent*. You may speak of a play representative or a literary representative or a financial representative. As adjective it means typical or illustrative, as representative novel, representative showing. In *representative government*, however, it means neither typical nor illustrative, but rather, based upon the principle of elective representation. It may, like *deputy*, be a proper noun, used with reference to legislative bodies, as House of Representatives and Chamber of Deputies.

His reaction to my criticism was PUERILE, and his argument quite IMMATURE.

Puerile has now come to have nothing but unfavorable connotations, though it once held in English to its Latin derivative meaning of young or boylike; it denotes childish, foolish, trivial, unthinking, un-grown-up. *Immature* means not yet matured, not yet fully developed, unripe, youthful; it is used both favorably and unfavorably. To speak of an adult as immature of mind is uncomplimentary; to speak of a young person as immature is not inasmuch as youth is accepted as an age of immaturity. *Puerile* is used for the most part in reference to persons only; *immature* pertains to lower animals, plant life, topography, work—anything and everything capable of degrees of development and perfection. *Juvenile* means pertaining to the young or the youthful, but is less colorful and more technical than either of these two words; you speak of juvenile sports, of juvenile delinquency, of a juvenile theatrical performance, implying by each that which pertains to or is characterized by the natural immaturity of a period or an age. *Juvenile* is frequently used as a noun to mean a youth or a young person, or, in the theater, an actor who plays youthful parts (*ingenue* is the corresponding name applied to an actress who plays young, artless, ingenuous parts). *Youthful*, on the other hand, betokens the qualities of youth—vigor, buoyancy, ambition, mistakes that characterize the age, and so on, none of which *juvenile* indicates. *Youthful* denotes condition and character; *juvenile*, period and status. *Young* is generic, covering all the terms in this paragraph and pertaining merely to the early period of growth in general, as of animals, vegetation, movement, and so forth. It is also sometimes used in an uncomplimentary way to imply puerility and immaturity. The suffixes *ish* and *like* frequently added to *child*, *girl*, *boy*, *man*, *woman* vary somewhat in the meaning they bring to bear. Usually *like* is favorable, *childlike* and *manlike* meaning, respectively, nothing more than like a child and like a man. But to say of an adult that he is *childlike* may be anything but complimentary, and to say that he is *childish* is distinctly uncomplimentary. In the same way *ladylike* or *womanlike*, used of a young lady, is favorable; *womanish*, unfavorable. A boy is supposed to be *boyish* as well as *boylike*, and an elderly man may be either without any connotation of unfavorableness (though it would be better to refer to him as youthful). But *childish* applied to him or her to whom the characteristics of childhood no longer belong, is uncomplimentary. *Adolescent* is a more or less scientific (psychological) term

used in reference to the period between childhood and manhood or womanhood, between early teens and early twenties (roughly); it is used of the individual as well as of the group, but is confined as a rule to the suggestion of abstract quality or make-up as characteristic of the period. You speak of adolescent training and adolescent condition, of juvenile books and juvenile pastimes, the one pertaining in the main to the subjective, the other to the objective. *Callow* derivatively means destitute of feathers, bald, and thus unfledged. It has become idiomatically frozen to *youth*, as in *callow youth*, but it is almost always superfluous in this association, inasmuch as the meanings of *callow*—green, unformed, undeveloped, unsophisticated—are connoted by *youth*.

At first the PUNGENT vinegars were irritating, but softened with oil and flavored with spices they finally turned up appetizingly in a PIQUANT sauce.

Both *pungent* and *poignant* are Latin *pungere*, to sting or prick or bite. The former pertains almost exclusively to the senses of taste and smell though occasionally used figuratively with the meaning of painful or stimulating or caustic. *Poignant* pertains almost exclusively to the emotions; it means touching, moving, striking, painful, piercing. These doublets are, therefore, almost completely Janus-faced terms. *Piquant* is French *piquer*, also meaning to sting or bite, but its connotations are more favorable than those of either *pungent* or *poignant*. That is *piquant* which has in it a pleasant and zestful and challenging taste or quality, and which thus appetizes. That is *pungent* which has in it a suggestion of the uncomfortable or annoying or disagreeable. This distinction applies to both literal and figurative uses of the words. *Spicy* is really *species*, denoting sort or kind; literally it means containing spices to such a degree as to make tasty and aromatic and stimulating, and may thus be synonymous with *piquant*. But figuratively it implies not only lively and stimulating, but very often savoring of the improper or off-color. The idea of slightness resides in spicy and piquant, the idea, that is, of just enough, a streak, a dash of something smacking. *Racy* implies brisk and spirited, liveliness and verve of quality that derives not from casual admixture so much as from inherent composition. In this it differs from *piquant* and *spicy*. But it is also used, like *spicy*, in the sense of somewhat scandalous or perhaps shocking, as when you speak of a racy novel or a spicy story. The racy element in a tea, it is said, enables a professional taster to tell much about the soil in which a tea plant is grown; the word thus may have in it a suggestive signification of origin or "genealogy" such as the substantive *race* has in one of its basic meanings. When you speak of something *odorous* you mean that it has or possesses (the suffix *ous* means having or possessing) an odor, usually an agreeable one but not exclusively so; the word may denote the disagreeable as well. *Odoriferous* is stronger by virtue of its containing Latin, *fero*, bear; that which is odoriferous bears, spreads, diffuses, permeates odor, again agreeable as a rule. The two words are, however, used interchangeably, *odoriferous* being regarded as somewhat more emphatic and literary. When you speak of something as *aromatic* you mean that it carries the smell or aroma of herbs and spices, and that it suggests pungency to the

taste. Though the mother word—Greek *aromo*, spice—implies spicy and, by extension, any agreeable odor, both the noun form and the adjective form have come to be more or less monopolized by food, drink, and tobacco copy writers. When you speak of something as *redolent* you mean that its odor is persistent, that, derivatively, it “smells again”; this word, however, is much used figuratively with the meaning of reminiscent, as when you speak of redolent yesteryears, redolent memories. When you say that something is *fragrant* you may suggest practically any and all of the above meanings, for *fragrance* is a generic or covering term, both in literal and figurative use. You speak of fragrant roses, of fragrant allusions, of fragrant cookery, of fragrant (nostalgic) haunts of youth.

The PURIFYING effect of the little church becomes genuinely CATHARTIC at revivals when those on the mourners' benches PURGE themselves of confessions that rock the neighborhood.

Purifying, like *purificatory*, is a general term meaning cleaning or cleansing from defiling or vitiating or unclean elements; it always implies some degree of impurity. As a technical religious word it pertains to ceremonial cleansing which takes different forms with different denominations and different rites. Figuratively it implies in all kinds of usage the riddance of that which tends to mar or soil or make defective, and particularly to any form of expiation of or reparation for sin. *Cathartic*, noun and verb, applies now chiefly to the cleansing of any internal part of the body, intestinal tracts in particular. But the Greek noun *katharsis* (*catharsis* in English) was used by Aristotle to denote the effect of pure art by way of cleansing the soul of base and sordid thoughts and emotions, and it is now similarly applied and has taken on even extended meaning. Any emotional upset involving agitation and pain and suffering, and resulting in calm and equipoise, may be called a catharsis or cathartic. It is the strongest term in this category, though Latin *purge* (noun and verb) and *purgative* (noun and adjective) are close synonyms, applying to internal physical cleansing as well as to the cleansing of mind and heart and soul through eliminating morbid and selfish impulses and desires by means of will power or influences or suffering. The abstract *purgation* denotes the act or process of such cleansing. A remedy for the relief of constipation is called either a purge or a purgative, or a cathartic. It is also called a *laxative* (Latin *laxus*, loose) which denotes gentler and milder moving or physicking, as of bowels. The word is both noun and adjective; the noun *laxation* is far less frequently used, even in the sense of relaxation or a relaxing agency or the act of loosening. And the adjective *lax* is for the most part a general term meaning slack, yielding, loose, weak, inexact, and is seldom used with special reference to bowel action, *loose* being the preferred term in this connection. *Physic* is generic pertaining to medicine of any kind but especially to cathartics, laxatives, and purges, as well as to its effects; the word was also once widely used of the medical profession in general, and of the art and science of medicine. *Lustrative* (noun and adjective) along with the noun *lustration* pertains to religious ceremonial purification, as by means of offering or propitiation; it suggests the idea of cleansing to the degree of “shining through,” but is little used today

except occasionally with reference to soul searching, very often en masse as in connection with far-reaching events. *Ablutionary* (the noun is *ablution*) is likewise passing; it pertains now chiefly to ceremonial cleansing by way, rather, of a preventive measure and it is sometimes used facetiously in the sense of washing or bathing. The washing of the chalice used in the sacrament or of the priest's hands before and during and after Holy Communion, or the public washing of a person one week after baptism (a practice in some Eastern Orthodox churches) constitutes ceremonial ablution. (Do not confuse *ablution* with *absolution*; the latter means forgiveness, especially the remission of sin and its eternal punishment through the agency of a priest or a sacred rite. Ceremonial ablution is symbolic of washing away sins which may achieve absolution, in part at least, for the sinner.) Anglo-Saxon *washing* is itself a most general term pertaining to any application of water or other liquid for purposes of cleansing, or to any process whereby water wears down or dashes upon or serves as a cleansing sieve, as for ores or gases. *Bathing* is used of animals, especially of the human being, and of substance in certain special connections; washing a part of the body or all of it is bathing it, and you speak of a tub bath, of a Turkish bath, of a cold bath, of a hot bath, and so forth. The term is sometimes affected in relation to the process of removing soluble matter from gases, but it is preferable to speak of washing gases, not of bathing them. Similarly, a red hot iron is doused or washed in water, not bathed, for cooling, and you wash rather than bathe a surface with paint or varnish or plating—whitewash is not called whitebath. Latin *lave* is the equivalent of wash but is by way of becoming archaic and poetic, especially its noun form *lavation* and its participial adjective *laving*. *Laver*, a metal basin in which priests wash their hands and feet, is still used in ceremonial connections; the stone or crock or other container for holy water in a cathedral is called a laver, as was in ancient days the vessel in which burnt offerings were washed. And *laver* is used figuratively of anything that cleanses either literally or figuratively, and is thus sometimes used as a synonym of baptismal water. This Latin term survives principally today, however, in the form *lavatory* which, aside from certain special meanings associated with ceremonial, denotes a room with facilities for washing, provided usually with urinals and waterclosets; it applies also to a drain where a priest washes his hands before ceremony, and, as adjective, it is sometimes used as equivalent to *washing*. *Latrine* is likewise Latin *lavo*, wash, but it pertains chiefly to a privy, especially one in a camp or a hospital. *Filtered* signifies the washing of water or other liquid itself by passing through a strainer or over fine clay or sand or charcoal in order to remove solid matter.

PURITY rather than INNOCENCE is the guarantee of virtue.

Purity, in this company, means absence of and freedom from wrong feelings and improper thoughts and motives, basic cleanness of mind and heart, lack of everything that is sinister and evil. *Innocence* means guilelessness and unsuspectingness, ignorance of wrong and thus inexperience in wrongdoing. *Virtue* denotes moral rectitude and excellence and practice, and the word thus connotes strength (Latin *virtus*, strength or courage; ultimately *vir*,

man) of will and character. Purity is right thinking, with its consequences; virtue, right acting, with its consequences; innocence, right being with its consequences. Innocence does not know temptation; virtue knows it but actively resists it; purity easily ignores it. *Innocence* implies guilelessness in an environment that may be sophisticated if not sinister; *simplicity* is more elementary and unmixed. You speak of the simplicity of a rustic, of the innocence of the guardedly bred heiress. *Virtue*, as a generic term, covers many specific equivalents, chief of which are perhaps *continence* and *chastity*, the former emphasizing abstinence from sexual (sex) indulgence, the latter emphasizing the idea of regulative law-abiding indulgence; the one connotes privation, the other adaptation. But *virtue* is likewise loosely used to cover ordinary everyday honesty, good conduct, generosity, any quality that denotes victory over trial and difficulty. Plato's cardinal (natural) virtues are prudence, fortitude, justice, temperance, to which the Christians added faith, hope, charity, making seven in all in offset to the seven deadly sins—pride, covetousness, lust, gluttony, anger, envy, sloth. *Purity*, as applied to substances, means being without any deleterious or foreign or otherwise extraneous matter; it is used generally in the sense of freedom from contamination, as when you speak of the purity of water or the purity of blood strain. Purity per se cannot easily exist in a world so variously constituted as is ours, and the word is thus always a relative term. The word *absoluteness* goes beyond purity, if possible, in this respect, meaning unqualifiedly pure or without the slightest admixture. Pure alcohol is sometimes differentiated from absolute alcohol on this basis. *Absolutism* (which like *absoluteness* is Latin *absolvere*, to free from) is now almost entirely a technical (doctrinal) term meaning utterly without limitation in its absoluteness, that is, autocracy, despotism, ecclesiasticism, or other kind of domination. A wag of a versifier once wrote a bit of doggerel on "The Sheerness of the Sheer and the Mereness of the Mere" by which he meant the absoluteness of the pure! In this sense (nonsense) pure, pureness, and purity mean downrightness, and the adjective *pure* is colloquially used in the sense of sheer or mere wherever English is spoken.

What had been thought merely a small QUAGMIRE was soon discovered really to be a dangerous QUICKSAND.

Quagmire is *quag* plus *mire*; *quag* is composed of *quake* and *sag* or *wag* or *swag*; *mire* is Old Norse *myrr*, cognate with *moss*, meaning soft, wet yielding earth, deep mud. The principal characteristic of a quagmire is its trembling or shaking and, thus, "threatening" when stepped upon. But the word is used loosely to mean any bog, fen, marsh, slough, swamp. *Quicksand* is sand that is so loose and water-soaked that it "acts quickly" by way of "swallowing up" or "sucking in" not only man and beast but, it may be, entire buildings and ships. Such mobile sand areas as quicksands are likely to be located at the mouth of streams and in the neighborhood of highly stratified earth. The top of a quicksand may appear quite innocent but once the surface is broken its suction acts quickly. *Mud* is any solid material mixed with water until it is soft and sticky and slimy, but in this connection the word pertains to earth, especially dust and soil and clay and loam that are water soaked. *Slush*

denotes liquid mire—wet snow and melted ice and cold water mixed with mud and dirt; it is used also of any soft mixture, such as fat and grease and garbage that is wet and dirty. (In slang figurative usage it means gush, drivel, blah; the term *slush fund* applies to money that is raised and expended for bribery and other corrupt purposes, though originally it meant money from the sale of refuse or garbage by seamen, used to buy small luxuries ashore.) *Bog* is Gaelic *bogach*, soft; it denotes wet, spongy ground, especially earth that has a base of decayed moss and other vegetable matter. A *peat bog* is one that yields *peat*, semicarbonized vegetable turf formed by the decomposition of various plants, thus on its way to becoming coal, and prized as fuel. *Fen* is Anglo-Saxon *fen*, mud or dirt; the word pertains usually to a low flat marshy or flooded tract or low-lying district of some extent. The cranberry is sometimes called fenberry because it grows in such land, and *fen* itself has a somewhat quality connotation, as in connection with a low park or suburban residential section that is too low and sandy to permit of cellars and has been expertly drained to make habitation possible. *Marsh* is Anglo-Saxon *mersc*, cognate with Dutch and German *meer* and Latin *mare*, sea; it denotes soft wet land, large stretches of which may be flooded, especially in winter. (*Marshmallow* is a confection that is made from the root of a shrub or herb that grows in or near salt marshes; *merscmealwe* is the quaint Anglo-Saxon word for marshmallow.) *Morass* is Dutch *moeras*, Old French *marais*, Latin *mariscus*; it pertains to any marsh or swamp, particularly one that is difficult to make one's way through. *Swamp* is Greek *somphís*, spongy; it is a more or less covering term for *bog*, *fen*, *marsh*, *morass*, *lowland* and is far more widely used than they are in names of varieties of animal and vegetable life peculiar to wet areas, such as swamp magnolia, swamp oak, swamp maple, swamp locust, swamp sparrow, swamp owl. The word indicates water soaked or saturated but not covered with water. *Slough* is Anglo-Saxon *sloh* meaning a muddy or miry place, be it a swamp or bog or morass or marsh, the sea bottom at low tide or creek or river bottom. *Slough* rhymes with *how* in England. In America it is most likely to be rimed with *too*, and to be spelt phonetically *sloo* or *slue* or *slew*. *Slough*, a shed skin, is pronounced *sluff* on both sides of the water. The last six words here discussed are by no means nicely differentiated in general expression, or even in literary. Origins have been given for the purpose of showing that one people calls low-lying wet ground by one name, another people by another. And this is in the main the only differentiation worth noting. All are, of course, used figuratively. You speak of a quagmire of difficulties, a quicksand of emotion, of being mired (entangled) in problems, of throwing mud, of a fenway of befuddlement, of being bogged down, of a marshy (soft, weak) character, of a morass of trouble, of being swamped with correspondence, of a slough of despair. *Vlei* is the Dutch dialectic word used in South Africa to signify a shallow pool or, more often, low-lying ground that is covered with water during the rainy season. *Flow* is the corresponding Scotch dialectic word; *corcass*, the Irish, pertaining chiefly to the salt marshes on the banks of the Shannon; *jhil*, the East Indian; *cienaga*, the Spanish; *maremma*, the Italian (the word suggests the insalubrious quality of air associated with low marshy land); *pocosin* (*poquosin*), in southern United

States (this is an Algonquin word denoting low swampy ground that is usually wooded, and infested with insects and creeping creatures). In the south and along the south Atlantic seaboard, *dismal* is also used for the name of a swamp, especially one that gives off haze and murkiness and is characterized by dry ridges.

Though he is a QUALIFIED voter, he is really not FIT to vote, for he is both too stupid and too lazy to keep himself informed on political issues.

Qualified here means meeting requirements, measuring up to imposed standards. But inasmuch as one may do this just merely, with little or nothing to spare, the word by no means always implies *competent* or even *able*. It is commonly preceded by modification in order to mark degree intended, as highly qualified, inadequately qualified, barely qualified. Yet in much usage *qualified* alone seems to be sufficient; if you say that someone is a qualified teacher or a qualified lawyer, you mean that he has succeeded in meeting standards of certification. And in another sense, the word is used to denote specific or definite or restrictive; if you say that you wish to qualify a statement, you mean that you wish to revise it more strictly in accordance with what you feel to be the truth, to make it more exact and less general. *Fit* is a covering term with a wide range of application; it may, like *qualified*, mean coming up to set standard, or it may denote competent, able, efficient, adapted, and the like, and it too is frequently modified for the indication of degree over or above adequacy. And it may be used both favorably and unfavorably, as when you say that you think someone is fit to associate with angels or that you think him fit to associate with demons. It is thus to some extent an elastic or two-way term. *Competent* implies complete efficiency, and is customarily used in reference to a certain kind of work or undertaking, as *fit* and *qualified* may or may not be. It does not necessarily, however, suggest standard or certification or anything else by way of official or authoritative stamp, whereas *qualified* frequently does and *fit* may do so. A technically qualified or certificated person may be incompetent; a highly competent person may fail of technical qualification or certification. *Capable* pertains primarily to subjective or inherent quality, to the possession of such qualities as need only to be properly evoked in order to be efficiently adjusted and adapted. A capable person has ability that suggests possibilities beyond what is seen; a competent person has ability that is rated to some degree—perhaps to a large degree—by comparison with others. That is *decorous* which fitly and appropriately observes the conventions of social and other activities, and suits such observance to time and place and occasion. That is *seemly* which particularly manifests suitable agreeableness, that makes its fitness seen and understood, and bespeaks qualities of tact and adaptability. That is *suitable* or *sited* which evinces adaptation as result of taste and tendency and inherent capacity; you are suited to an undertaking if you possess both natural and acquired qualifications for it, and it is suitable or suited to one of your particular make-up; that is, there is mutual compatibility and fitness.

His QUALITIES intrigue me; his ATTRIBUTES, as you explain them, interest me greatly.

Quality is subjective—the inner essence of a thing; Latin *qualis* means what kind of, and this English substantive *quality* may be defined as the what-kind-of-ness of any thing. *Attribute* may be objective or subjective, or both; derivatively the word means ascribed to or bestowed upon as being appropriate and in keeping. Attributes are man-made or man-given; qualities, god-made or god-given. The former are subject to all the error and uncertainty of which man is so amply capable; the latter are positive and fundamental. Happy the circumstance when the attributes that a mother always thinks her son possesses turn out to be representative of his real inner worthiness of quality. We are eager to assign desirable attributes to those in whom we believe—especially to our gods—and we are led to do so as result of qualities that we know they ought to have; but they may on the contrary merely take on the attributes we assign them, to a greater or lesser degree. A bank employee who has served for many years in a position of great responsibility may be recommended as having the attributes of honesty and conscientiousness, attributes that are safely assigned to him as result of his long years of manifesting these qualities as part and parcel of his character make-up. *Property* is a particular or temporary quality; it is a specific form of generic *quality*, though in some instances it may be used interchangeably with it. The piece of mineral that you hold in your hand has the property or the quality of hardness, heaviness, opacity. These, among others, are the general properties or qualities of all pieces of mineral. But this mineral may be found to possess the *property* of magnetism, that is, its molecules may have the property of exerting magnetic force or being acted upon by it. In this instance, then, *property* is specific, and generic *quality* retains its own signification in regard to the mineral as a whole. *Characteristic* is that which identifies and expresses individuality, that which stands out as a mark—a personal trade mark; it pertains to the thing itself or to the person himself, without regard to comparative considerations. On the other hand, the *distinctive* invariably suggests “standoutishness,” that is, standing out in relation to something else. If you make a distinctive contribution to science you make one that is noteworthy as compared to others; if you make a characteristic response to an appeal for help, you give in accordance with your character and nature, that is, freely and generously, or conditionally, or otherwise. You say that the northern Chinaman is characterized by height, yellow skin, straight black hair, diagonally set eyes, and great curiosity of mind. *Trait* is derivatively a touch or stroke or delineative line; it is somewhat more specific than *characteristic*, suggesting more definite sign or mark of individuality, one that may even approach peculiarity. When you say *trait of character* you mean something more closely defined than characteristic. *Feature* formerly meant physical appearance and was used chiefly in regard to beauty; it has now in much usage come to be generalized unusualness or strikingness, meaning not only principal characteristics but also anything prominent or peculiar, a single unit of make-up (facial feature or features), a special attraction (“an added feature”). When you speak of the features of a landscape you refer to those particular aspects that distinguish it. *Special*

and *unusual* are really unnecessary before *feature* or *features* but they have become more or less idiomatically frozen in such modification.

His QUEST was futile, as we had assured him that it would be, but his many ADVENTURES here and there and everywhere were a tonic for his soul.

Quest is on its way to archaism; it is Latin *quaere* of which *query* is the anglicized form. It was formerly used of a jury or judicial inquiry—*inquaerere*—and is thus an aphetic form, *inquest* being used today exclusively with the original meaning of official inquiry. Later it became identified with chivalrous adventure, and it still savors of gallantry and romance. *Adventure* is somewhat more prosaic or less poetic; it denotes experience or undertaking—any experience or undertaking, as a matter of fact. But the word still carries much of the idea of chance, danger, daring, remarkableness. It is used, however, of a mercantile or industrial speculation as well as of a safari or a battle royal or a tryout of a new invention, and the like. In its older uses, as well as in many of its present-day uses, it connotes excitement, thrill, derring-do, and always more of the attainable and less of the elusive than *quest* connotes. *Exploit* implies greater focus and concentration, and connotes heroic and distinguished adventure brought to bear upon a specific end. *Feat* by way of contradistinction emphasizes the idea of strength or skill or endurance brought to bear upon concrete achievement. Its French near-equivalent is *tour de force*, though this term is often used to denote adroitness and ingenuity or perhaps climactic or anticlimactic stunt (literally it is turn or feat of strength). *Enterprise* connotes less of spirit and excitement, more of doggedness and studied application and calculated determination; it thus suggests bringing to bear industry and initiative and driving force to a greater degree, without so much of the dash that is implied in *quest*, *adventure*, *feat*, and *tour de force*. *Emprise* (*emprize*) is now little used, being chiefly poetic and archaic; it means boldness or venturesomeness of nature, especially as evinced in deeds of chivalry; formerly, a martial or chivalrous enterprise. All of these terms presuppose obstacles to be overcome, hindrances to be surmounted; all, thus, connote challenge and stimulus.

There's many a QUIP twixt the cup and the lip—and often a WITTICISM too.

As the sound of the word indicates *quip* has in it the idea of short, quick, staccato; used as it is in the introductory sentence it pertains to any word or phrase that is short and lively, perhaps bantering or sarcastic or humorous. It is Latin *quippe*, indeed or forsooth or certainly (ironic), and was once in English dissyllabic *quippy*. It has been guessed, however, to be Old Welsh *chwip*, whip, or a corrupt pronunciation of *whip* itself; or perhaps a corruption of *quid* as in *quid pro quo* meaning tit for tat (once written illiterately as *quiporquo*). And *quippy* has been construed as a play upon *witty*. *Witticism* is the more literary and elegant term for the same thing; its meaning may, however, be somewhat broader and more comprehensive, covering, as it does, cleverness, repartee, pointedness, humor in general. Dryden coined *witticism* (a Saxon root with a Greek ending) out of the feeling that some such term

was needed for smart saying, and it has remained though he was not himself sanguine of its acceptance. *Joke* goes beyond either to include not only expression that is funny or amusing or laughable, but act as well; that is, you tell a joke and you may also play (act) one. The old word *jape* has had its deaths and resurrections; it is the Old French term *japer*, jest (correlative of Latin *jocus*, joke), and it survives today, if at all, in the agent form *japester* (parallel of *jokester*). Though to all intents and purposes *jape* is synonymous with *joke* (*japester* with *jokester*), it may suggest a somewhat longer and more elaborate excursion into the humorous. *Jibe* (*gibe*) denotes mock or sneer or scoff, sarcasm with more of scorn than fun in it. *Chaff* implies making fun of without bitterness or hurt, yet with just an inkling of vexation and "rubbing the wrong way"; derivatively it suggests a little of the idea of gnawing or annoying or nettling. *Twit* means taunting or picking at, perhaps in a light or (sometimes) serious way but nevertheless in a manner that connotes reproach or reproof; the word is a quaint old aphetic and apocopic form of Anglo-Saxon *aet*, at, and *witan*, blame. *Jest* is by way of disappearing; it has been supplanted in large measure by *joke*, chiefly because it has always had in it the idea of making a butt of, though *joke* itself is today used as an agent noun meaning anyone or anything that is a natural for joking in contradistinction to *jokester*, perpetrator of a joke. It is Latin *gesta*, exploits, deeds of adventure, and then the story of such deeds. Always in such stories there was at least one who was worsted, who became the butt or victim; thus *jest*, as it came down to us, carried for a long time the idea of twitting or scorn with consequent hurting of feelings. *Joke* is therefore the lighter and more good-humored term, though there is often the joke that goes too far. *Hoax* is supposed to be a contraction of *hocus pocus*, sham Latin formula used by conjurers to climax their sleight-of-hand tricks; it is probably not from *hoc est corpus* (this is the body) to which it is so frequently attributed and of which *hocus pocus* is an intermediate erosion. The word has come to mean a humorous and harmless deception practiced upon someone to reveal his gullibility or susceptibility; it is sometimes, however, used seriously to mean cheating by clever manipulation that works disadvantage to another or others. *Trick* means wile or delusion or deception, that which is played humorously in order that the fun of its method and process may be enjoyed in one way or another, but, like hoax, devised perhaps to mislead for advantage in serious undertakings. Derivatively it is Latin *tricae* meaning trifles, nonsense, trumpery on the one hand, and vexation, perplexities, troubles on the other; thus, you speak of gay tricks, clownish tricks, mean tricks, and tricks of the trade.

His QUIRKS and PECCADILLOES were amusing, and though they sometimes indicated defects in disposition, they could not in any way be considered FAULTS in character.

Quirk is a sixteenth-century word of uncertain origin. Its former literal meaning was a groove or a channel as worked in a molding or other wood or metal work. And this architectural use of the word pertains today. But in the introductory sentence, and in figurative colloquial usage generally, *quirk* with its adjective derivatives *quirky* and *quirkish* means caprice, oddity, individual

twist or turn in character. *Peccadillo* is more likely to imply pettiness but it nevertheless means slight and negligible fault; it is a diminutive of Spanish *pecado*, a little or trifling sin, a venial fault. *Defect*, on the other hand, means falling short of or lacking in, and *fault* means defect carried to such high and continuous degree as to amount to imperfection in disposition or character or temperament. *Fault* is Latin *fallo*, deceive; its meaning has been vastly expanded until it is used today to cover much more than mere deception, conscious or unconscious, and it has become a euphemistic term for many serious offenses, as has its agential form *defaulter*. *Falter* is probably a derivative, in simplified spelling form, though Johnson mentions Spanish *vaulter*, stammerer, in connection with this word. *Fault* was originally Old French *faut* or *faute*. The *l* is a learned insertion of the fifteenth century made to connect the word with its Latin source, but it was not pronounced until much later. *Failing* is confined in usage for the most part to denote innate weakness; it is more or less negative in comparison with the foregoing terms. *Blemish* also signifies minor and superficial shortcoming, and usually pertains to physical appearance, though by no means always. But the word connotes lack or absence or impairment of nothing that is essential whereas *defect* usually does. You speak of a defect in character or of a defect in hearing, of a blemish on a piece of paper or on the skin. *Flaw* denotes a basic defect in substance or structure or continuity; it is cognate with *flay*, and as such it is likely to connote breach or rent or (in law) an invalidation that cannot be easily remedied because of its deep-seated origin. You speak of a failing that occasionally manifests itself, a fault that has resulted from a protracted or stubborn failing, a flaw in a diamond or in a habit, a quirk in conduct, a blemish in make-up, a foible or peccadillo that manifests itself in dress or manner.

You did QUITE well, just as I thought you would do.

Just may mean exactly or only or precisely or at, though tautology results if it is used with these terms in direct modification as in I came just exactly at twelve. Say, rather, I came at twelve. But *just twelve* is correct in the sense of exactly twelve. *Just* is also tautological in such expressions as *just about to* and *just going to* (though both are colloquial). *Quite* means certainly, positively, really; completely, entirely, wholly. It is not synonymous with *rather* or *very*, though it is colloquially so used, as *quite nicely* and *quite well*. *Quite interested* means really interested; *quite alone* means entirely alone. The article preferably follows quite, as in *quite an attentive audience* rather than a *quite attentive audience*. Observe that *just the same* and *just as well* are not interchangeably used, the former indicating manner and the latter comparison. This car runs just the same as mine and This car runs just as well (quite as well) as mine mean different things. The expression *but just* is a foreignism (French) and an affectation, as in When did you arrive? But just. Sometimes the answer to such question is, equally affectedly, Only just or Just only. *Just as* is not a phrasal preposition or phrasal conjunction. Say You will be rewarded according as you deserve, not You will be rewarded just as you deserve, for the latter is patently ambiguous.

The RACKETEERS were finally put to rout by the very GUNMEN they had hired to protect them.

Racketeer is one who on his own or in partnership illegally monopolizes business or otherwise interferes with its regular procedures for the sake of extortion; his methods are highhanded and, perhaps, violent, and he may be affiliated with the underworld as well as with political bosses, paying tribute (graft) to both. This agent noun is derived from the diminutive *racket* meaning, in popular usage, any fraudulent plan whereby money and valuables are exacted. But *racket* is also used loosely—facetiously—of any legitimate pursuit, as the grocery racket, the theater racket, the laundry racket. The base is *rack*, probably a variant of *wreck* (formerly *wrack*) meaning destruction or demolition—a racket breaks down legitimate courses; it is the word you use when you say that something has gone to rack (*wrack, wreck*) and ruin. *Marketeer*, especially *black marketeer*, denotes one who offers goods for sale in defiance of legal regulations or restrictions, especially in violation of legal price, quality, or quantity, or all three; he is in particular a wartime profiteer in foodstuffs and other necessities. *Gunman* (*triggerman, fingerman*) is the colloquial term for highwayman or professional killer—a man armed with a gun for criminal purposes; he is usually an outlaw or *desperado*. The last word, however, implies rashness and recklessness and desperateness to such a degree as to make a man with a gun especially dangerous—a desperado may shoot on sight, certainly on fright, whereas other types of gunmen are more likely to be deliberate, cold-blooded, and calculating. *Gunman* suggests city streets and organized crime; *desperado*, the wide open spaces where the posse is on a man hunt. *Gangster* suggests criminal organization with ruthless but efficient leadership; the member of a gang is usually a gunman who may be bent upon theft or kidnapping or murder for the sake of revenge or for clearing the way of anybody who stands across the path of racketeers. He does not “work” on his own, however, but takes orders as a rule from his chief. The *ster* in *gangster* is the old feminine agential suffix, now of changed gender in most uses (*spinster* being an outstanding exception). The low-colloquial quality of both *gang* and *gangster* dates from only about the middle of the nineteenth century. *Jokester, oldster, youngster, gagster* (a stage gagman or humorist or one who writes funny lines for actors) are a few other *ster* compounds. *Thug* is Hindustani *thag* derivatively pertaining to a member of a religious society of assassins operating in northern India. The society was suppressed early in the nineteenth century, but the word has lived on to denote cutthroat or assassin or ruffian who generally operates on his own. *Ruffian* is the covering term for any rowdy or thug or gunman or desperado or bully or rough, or other lawless and turbulent person, running the gamut of meaning from slight offender to one who commits major crimes.

RADICAL steps must be taken if the members of this organization wish to restore to it the BASIC principles of its constitution.

Radical is Latin *radix*, root; a radical step is therefore one that goes to the very root of that with which it is concerned. In this sense the word is the antonym of *superficial*. The noun *radical* (see also page 336) pertains to

the root of a word, the part that remains constant and from which derivatives stem, or to the basic constituent in a compound (chemical), and the like. But in this particular company, the adjective *radical* means sweeping, all embracing, indiscriminate. *Basic* is somewhat less emphatic; it implies a starting point upon which all agree, and upon which one may build. *Fundamental* means this too, but it goes deeper than *basic* and is not so revolutionary as *radical*. A fundamental element is an essential element; a basic element is an inherent one. That is *organic* which is operative or instrumental upon a systematic basis, which is co-ordinated on a working plan. The word is to a great extent synonymous with *functional* which pertains to performance chiefly whereas *organic* pertains as well to structure and essential make-up. An organic change would modify the running of the machinery; a functional change would make the machinery turn out something other than that for which it was intended; a fundamental change would substitute new machinery for the old; a basic change would reject old parts and supply new; a radical change would rip out all the machinery, supply new methods and processes, and yield a new and a different output. But these words are today, in this particular association, used interchangeably or, at least, with very little differentiation. And such terms as *complete*, *thorough*, *thoroughgoing*, *extreme* are often used synonymously with them. It is more or less customary to speak of *basic* or *fundamental* or *organic* or *radical principle*, but as a matter of fact the modification is superfluous. The word *principle* itself implies foundation or bottom or beginning or essential, or primary law or doctrine, and so on. But the tautology has become habitual, so much so, indeed, that when these adjectives are used substantively, they are themselves very likely to evoke modification, and such phrases as a fundamental basis and an organic essential and a basic fundamental are by no means uncommon. While a *foundation bottom* may make some sense, a *radical root-change* does not.

As he RAISED his hat everyone ROSE and stood at attention.

Raise is to act upon in upward or vertical movement; *rise* is the moving upward itself. The one is transitive and thus objective; the latter intransitive and subjective. *Raise* is the antonym of lower, depress, degrade, humble; *rise*, of descend, fall, gravitate, abate. *I was so tired that I could not rise* is correct though *raise* for *rise* in this construction is provincial and low colloquial. *Rise* is a noun in the sense of increase, ascent, source, advance, height, act of rising in any connection. It is correct to speak of a rise in salary. But here again, *raise* is provincial or low colloquial in this construction. *Enhance* is Latin in plus *altus*, high; the word means to advance or increase by way of progress or merit or value rather than by way of physical elevation. It is almost exactly synonymous with Anglo-Saxon *heighten*, but the latter pertains chiefly to strengthening or intensifying, as well as to making higher physically. You heighten a doorway or you heighten a flavor; you enhance a career. *Exalt* is again Latin *altus* with the intensifying prefix *ex*; it is used exclusively in abstract senses, as when you speak of an archbishop's being exalted to a cardinalship. Both *lift* and *elevate* have physical as well as figurative denotations. You lift something from the ground or the

floor, that is, you raise it from a lower position to a higher one by sheer exercise of power. But you also lift a burden from a friend's heart. *Elevate* is Latin for Old Norse *lift*, and it has come in English to imply raising, not so much from the ground or the floor, but from one level to another. You speak, thus, of elevating a roadway or a ceiling or a motorcar (by cable or elevator). The word is also used in the figurative sense of edifying and exalting, as when you speak of company or a sermon that is elevating. Though *mount* derivatively pertains to mountain and *ascend* means to climb or mount, the two words are clearly differentiated in modern usage chiefly as result of frozen idiom rather than of basic definition. *Ascend* is the "bigger" of the two, meaning higher and greater or more important, for the most part. You ascend the Matterhorn, you do not mount it (though once you might have said so); you mount your pony, you do not ascend him (you may even call him your mount). In another sense you mount (elevate) your father's bust upon its pedestal; you mount a specimen (a stuffed bird, for example) in a case; you speak of mounting guard. In none of these senses would *ascend* be correct. Your mind may ascend in flights of fancy; you ascend in social station from poverty to riches; a saint ascends to heaven. In none of these senses would *mount* be correct. And you had better speak of ascending the stairway and the gangplank rather than mounting them though there is some division of opinion here.

As result of the RANK wild undergrowth in the swamps near by, mosquitoes soon became RAMPANT and malaria WIDESPREAD.

Rank in this company means strong, vigorous, abundant, perhaps offensively thick and gross, all as applied to growth, especially vegetable growth. It usually implies excessive and immoderate vegetation that has been allowed to outluxuriate itself and that has perhaps become a breeding place for insect and vermin organisms as well as a source of bad odors and seething dankness. Figuratively, it is much used colloquially in the sense of vulgar, flagrant, offensive, despicable, rotten. *Rampant* here denotes exuberance that spreads wildly and rapidly and uncontrollably, and as result begets increase and contagion; it thus suggests aggressive rankness, and is a more emphatic term than *rank*. The idea of climbing and creeping is basic to the meaning of the word. (The heraldic term *lion rampant* means the upright or reared position of a lion with head somewhat to the dexter side and the right paw raised above the left; *lion couchant* means a lying-down position of the lion, the head usually being raised. Both terms may be applied to other animals.) *Widespread* implies rife and sweeping and widely extending, and thus unlimited or unrestricted. You say, literally, that in the rank weeds along the river, pollution became rampant and that typhoid was soon widespread. You say, figuratively, that, as result of rank gossip superstition became rampant and widespread terror soon followed. *Fusty*, now little used, means moldy, musty, stuffy, and by extension antiquated or old-fashioned; it suggests the dampness and moldiness of old wine casks. But it is now used principally in application to whatever has become dated or atavistic, *musty* having largely taken its place in the sense of damp, mold, and dirt. *Fecund* means prolific or fruitful; it suggests richness or fertility or profusion of production or offspring.

Feculent means foul, fecal, impure, rotten; derivatively it denotes waste matter or dregs or feces. *Fetid* is the Latin equivalent of Anglo-Saxon *stinking*, the latter being the more colloquial and oftentimes vulgar term; both words mean offensively odorous. The noun *stink* is cognate with *stench* which originally meant any smell, good or bad, as do both *odoros* and *odoriferous* though these are used principally of sweet or fragrant odors.

This is a RARE copy, I admit, but by no means a UNIQUE one.

That is *rare* which is exceptional or uncommon or out of the ordinary or infrequent. That is *unique* which is the only one of its kind, and thus matchless, unequaled, alone, single. That is *scarce* which, in respect to the laws of supply and demand, is hard to get because it is decreasing in quantity, or is of limited quantity or output. That is *unusual* which is not in accordance with common or ordinary practices and events or is not generally seen or heard or experienced. The Hope diamond is unique—there is only one in the world. Perfect blue-white diamonds are rare; in this usage *rare* takes on also the idea of precious and costly. During the war sugar was *scarce*, and it was *unusual* for the average household to be able to get enough for ordinary purposes. But these words, like those of so many other “partnerships,” have become idiomatically frozen in certain uses. You do not speak, for example, of abstractions as being scarce unless you do so facetiously, as, for example, Scholarship is scarce. Real scholarship is, rather, rare; in signal instances it may be unique. Neither do you speak of a Folio Edition of a Shakspearean play as being unusual, for *unusual* pertains, rather, to more general applications, and *rare* is thus the word called for here. *Unprecedented* pertains to action, or should do so; that which is unprecedented has never before been matched in action. *Unparalleled* pertains derivatively to placement or position—“beside one another.” But both of these words, like those preceding them in this treatment, have to some extent lost original precision of connotation, and are loosely and interchangeably used in the general sense of *extraordinary* or *remarkable* or *incomparable* or *strange*, and so on. *Unique* may be holding out better than the others in maintaining original significance, but *quite unique*, *very unique*, *most unique* are still too much with us. The finer edges of *rare* and *scarce* and *unusual* have, however, become so worn down by interchange of usage that too many men in the street probably regard them as synonymous. *Unprecedented* and *unparalleled* are frequently used in an exclamatory manner, as if to yield a note of astonishment, whether favorable or unfavorable, and this exclamatory usage applies now and again to the other words here discussed. The assassin of Abraham Lincoln was a unique criminal, and his crime was committed in a rare setting. You say that, though goods were scarce, and it was unusual for one to be able to get even the necessities of life, the black-market activities were unprecedented, and the merchandise it dealt in was unparalleled in quality and quantity.

I RECALL the day that you arrived here but I cannot RECOLLECT the circumstances that you mention.

Recall, in this association, is merely to call back to mind, to renew, to revive. *Recollect* is not so casual; it implies mental effort and volition and

attention, the exercise of will brought to bear upon the act of recalling. *Remember* is to hold or retain in mind, to have "on tap" in the mental consciousness conditions, events, facts, persons, and the like, that have featured in its past. The word is also used in the sense of recalling to the mind of someone else, as in remember the day, remember us to her, and the like. *Remember* does not connote the effort or volition of *recollect*, or the ease or freedom of *recall*. *Reminisce* has in it something of the idea of dream; it is the recalling of past events and experiences speculatively and more or less languidly as if one were dreaming lazily before an open fire or strolling through an old-fashioned garden. Reminiscence has been called the poetry of memory. *Retrospect* is deliberately to turn back upon the past as if to survey and, perhaps, regret or approve. To retrospect is to reminisce concentratedly. To recollect is to remember with effort. To recall is to use memory somewhat as if it were a grab bag. *Retrospect* is quite properly used as a verb; *recall* as a noun. The process of retrospect may, however, be called *retrospection*. The noun form of *remember* is *remembrance*, which is only a less comprehensive term than the noun *memory*. But the verb form *memorize* is a specialized form set off from *memory*, meaning to learn word for word or to learn by heart or to commit to memory. It thus represents a special instance only in the broad categories of memory, the mental faculty by which knowledge and experience are brought from the past into the present. And the derived noun *memorization* follows the same narrowed application of the verb *memorize*. *Memorialize* follows suit; it means to commemorate, to petition by means of a memorial. The noun form *memorialization* is likewise a specific equivalent of the verb, though it is fortunately little used.

Though RECEIPTS have been excellent, PROFITS are small.

Receipts here (see below) means that which is taken or received in a transaction of any kind, in distinction from that which is spent or laid out. The reference is, of course, chiefly to money. It is always used in the plural in such usage, its synonym *returns* being similarly pluralized, as a rule, though it may be used, and often is, as a collective singular. *Profit* means the excess of receipts over and above expenditure. It, too, is commonly used in the plural, but, like *return*, profit is often used as a collective singular. *Proceeds*, always a plural form in this connection, is used loosely to denote what is taken in as well as what is realized after expense deductions are made, but strictly used it means produce, outcome, profit—money free and clear, as is usually indicated when you speak of giving the proceeds to a cause. *Gain* is what one obtains or acquires or secures over and above what he had; it connotes advantage, profit, accumulation. *Advantage* implies to a degree the idea of competition and superiority; it is the better end of a bargain, perhaps, or any condition or circumstance that increases the likelihood of favorable consummation, or success. *Profit*, *gain*, *advantage* have widely expanded applications in addition to their specific ones here explained, and may be used, of course, in reference to most of the activities and circumstances of life, as when you speak of the profits accruing to right living, a gain in weight, the advantage of good health. But lucrativeness is suggested by *profit*,

increase by *gain*, superiority or "main chance" by *advantage*. *Benefit* is more general in its connotation; derivatively it means "make well," and this has become generalized into that which—anything which—makes for or occasions or produces good.

RECEPTION was so bad on the cookery hour this morning that the new muffin RECIPE could not be understood at all clearly.

Reception in this special company belongs to the vocabulary of radio; it means the process or method or act or (as in the introductory sentence) the condition of received sounds that are transmitted by radio. If atmospheric disturbance interferes with the transmission of sound, reception is said to be bad or unsatisfactory because of *static*, as such interference is called (Greek *statikos*, causing to stand). In general usage the word means receiving into as this idea pertains in respect to different situations: a social affair at which guests are received, a suggestion that finds welcome reception in your mind, a proposal that meets a cold reception, a new garage for the reception of four large cars, and so forth. In the last example *reception* is used in the sense of accommodating or conveniencing or admitting or lodging, an extension that is not yet generally approved. *Receipt* (see above) pertains to what is or has been received as well as to the act or the technique of such receiving; a written acknowledgment of receiving money or merchandise is called a receipt, as is also that which is received, as property receipts, stock receipts, cash receipts. And *receipt* likewise pertains to the abstract, as when you speak of the receipt (not reception) of good news, of the receipt (not reception) of your son's request for money. You await the receipt of goods that you have ordered; there will be ample room for their reception (accommodation) in your warehouse. *Recipe* is singular imperative of Latin *recipere*, receive or take. By English adoption it is a singular noun meaning statement of ingredients for a medical prescription, for a dish of cookery, and, figuratively, for any device or procedure for effecting a solution. The word is abbreviated *R* in medical use. This is the same sign that is used in a responsive religious service, indicating that the congregation is to respond or take up in turn with a leader's reading. It is a modification of *Q*, said to be the symbol of the Olympian gods or of Jupiter himself. Placed at the top of a scroll it was supposed to propitiate, to evoke favor from on high, especially if such scroll bore a recipe or formula of any kind. Used with reference to cookery, *recipe* is frequently spelled and pronounced *receipt*, and the two words cause confusion in many minds. Strictly, however, *receipt* is preferably not used at all with reference to cookery or any other sort of formula or directions. It has lingered in this sense in connection with certain patent medicines and old-fashioned remedies, such as mother used to make, but *recipe* is preferred even here, *receipt* being preferably confined to the uses above explained. By extension *recipe* may pertain to solution or procedure in any field, as when you speak of a recipe for driving or for conduct, in which figurative application both *prescription* and *formula* are likewise used. *Prescription* derivatively means written or ordered before (taking); it is a physician's written statement for the direction of a druggist (pharmacist, chemist, chymist) in compounding; it also means the medicine itself. *Formula*

may pertain to a recipe or a prescription, but it is preferably applied in general usage to any set form of phraseology, ceremonial or conventional or doctrinal, as when you speak of a formula of belief or of conduct or of policy. Technically, as in mathematics or chemistry, *formula* denotes a tabulation or some symbolic principle or constituency, as of a quantity or a substance— x plus y , for example, or H_2O . An *empirical formula* in chemistry is one that denotes the quantitative values of constituents; a *structural formula* is one that denotes the interrelationship of atoms in a composition.

Though the points with which he dealt were RECONDITE, his explanation seemed to many of us to be unnecessarily INTRICATE and INVOLVED.

Recondite means deep, profound, scholarly, not within the realm of average understanding; the mathematics of the Einstein theory of relativity is recondite, that is, so deep and involved that it is beyond the grasp of the ordinary individual. *Intricate* denotes difficulty of understanding because of perplexing and entangling arrangement or relationship of parts; you speak of an intricate trail through a forest by which you mean that the interwindings of paths and bypaths are puzzling. Such a recondite subject as relativity is difficult to explain simply, especially to the layman, and any explanation is likely to seem intricate to him. (Note that *intricate* is adjective only, that *extricate*—its nearantonym—is verb only.) *Involved* conveys the idea of being folded or rolled together or back. If the intricate trail through the forest turns back upon itself now and again, so that you arrive at a point or near a point where you formerly were, it may be said to be involved. A lecturer who frequently comes back to his starting point, or repeats in other words what he has already made clear, may be said to use involved expression. The way through a maze or a labyrinth, such as is provided at amusement parks, is involved; the way through the lower decks of a huge ocean liner are intricate. *Involved* may connote unordered, both favorably and unfavorably; when the financial affairs of a large financial concern become involved, they may justifiably come under suspicion. *Intricate* does not, as a rule, carry such connotation; what is intricate may have to be so in order really to be right. What is involved rarely has to be so; an involved sentence can be simplified, an involved situation "straightened out." *Complicated* suggests being made up of many parts, and, as result, being difficult to grasp or trace or solve; it is an emphasized form of *complex*. You say, for example, that the wiring in a great skyscraper is so complex that only an expert electrician can understand the system; you say that it is so complicated that only the electrician who supervised the original installations can solve the numerous circuits and connections, that a different electrician is at a loss to understand them offhand. To the watchmaker the mechanism of a clock is complex; to you it is complicated. *Compound*, like *complex*, denotes being made up of different parts but usually of fewer or of fewer subordinate ones, and having those parts so merged or fused that they constitute a unified whole; the word implies a unification of constituent parts or elements. *Composite* is "less" than *compound* or *complex*; that is, it indicates that the parts of which a thing is composed retain more of their independent quality than they do in a compound or a complex composition. *Compound* and

composite are frequently used interchangeably. But you say that *blockhead* is a compound word, each part of which means something quite different from the meaning of the two put together or compounded; you say that English is a composite of many languages, each foreign element of which is usually easily discernible.

He has not only RECOVERED his health but has RETRIEVED his fortune and REGAINED his old status in the community.

All three words mean to get back again, and either *recover* or *regain* may be used in all three places. Without too great a strain *retrieve* may also. But you *retrieve* what you go out to find and do find; you *regain* what you once lost and then gain again; you *recover* what you recuperate, that is, what you restore to original condition. So that you also *regain* your health; that is, repossess it; you *recover* lost gold, that is, restore it to your ownership. *Recover* just happens to have become idiomatically frozen in the usage illustrated by the sentence above; it once meant cure in this connection, and *The doctor recovered him* was a correct expression. What you *recover* you may repossess through your own striving, through the striving of another in your behalf, or through the merest chance. What you *regain* or *retrieve* you get back as result of your own efforts, the former implying more of retrial and reconquest, the latter more of extended and far-reaching effort. What you *regain* is likely to re-establish stability; what you *retrieve*, to establish confidence. *Restore* contains the idea of getting back into place again something of which you have been dispossessed, or some position from which you have been debarred. This idea does not reside in the other words here listed; they connote merely the loss or disappearance with no necessary connotation of deprivation. *Restore* is, moreover, objective; that is, something is restored to you by someone else, whereas you may *recover* and *regain* and *retrieve* quite on your own. What is *recovered* and *retrieved* may or may not be intact; what is *regained* and *restored* very often requires repairing or, at least, the payment of a price. *Repair* likewise implies the correction of impairment which temporarily deprived or embarrassed or rendered useless, and it applies both objectively and subjectively. Your health may be repaired by climate; a mechanic may repair your car. Derivatively the word means to prepare again, to make right and usable again. You say that when Madam Uppity's diamond bracelet was restored to her, she had to have it repaired, and that the expense of repair, together with the reward she gave, made its recovery very expensive.

The game had long ceased to be RECREATION or even ENTERTAINMENT for him.

Recreation pertains to that which diverts or relaxes or "recreates" both mind and body, usually game, sport, play, pastime of any sort that turns away from regular activity to different and refreshing occupation for a time. It does not necessarily carry with it the idea of fun or amusement or exercise or gaiety. *Entertainment*, in this relationship, implies diversion, relaxation, pleasure, perhaps mental mirth and gaiety, and is a much broader term than *recreation*. Both words connote agreeableness of mental and emotional refresh-

ment, and both are more or less formal. A dramatic production or a social affair is entertainment, as are reading, games, sports, conversation. The latter are also recreation but the theater and the ball and the reception are less correctly spoken of as such. *Recreation* was originally used of the physical constitution solely; it meant its restoration from illness or exhaustion. Something of this old meaning survives, and it is thus a somewhat more serious term than *entertainment*. *Amusement* means "to cause to waste time"; it is that which diverts easily and quickly and lightly, as the amusement in watching Tabby with a thread. Entertainment is amusement that taxes mind and, perhaps, body to a greater degree; one must, at least, pay attention when a dramatic or a musical entertainment is provided. *Sport* applies primarily to outdoor physical activity, and like *game*, either indoor or outdoor, it is of the nature of contest, with rules and regulations to be observed. *Game* is "smaller" than sport, and is likely to indicate more of the quality of recreation than of entertainment, though it is, of course, the latter too, by virtue of its element of competition. *Play* is the Anglo-Saxon covering term for all of the above, meaning any light occupation or exercise or activity indulged for the sake of diversion.

The defense has successfully REFUTED every charge, and the enemies of the accused are overwhelmingly CONFUTED.

These two words are in many respects synonymous, both meaning to bring to nought, as in argument, to prove to be false or to show someone to be in error. But *refute* pertains rather more emphatically to the systematic arrangement and presentation of disproof, and is concentrated exclusively upon judgments, opinions, arguments in regard to charges and accusations, whereas *confute* pertains to the destruction of arguments and the undoing and *confusion* of opponents. *Refute* is not personal; *confute* is. You confute a person and refute his arguments. You refute opposing speech and argument, as well as any sort of charge; you confute, not an accusation, but an argument and the source from which it comes even if, sometimes, you have to resort to means that would not be dignified as refutation. *Rebut* is literally to push back; it is a nearsynonym of *refute* but stresses the idea of meeting and disproving opinions, charges, judgments, and the like, argument by argument. In the preparation of formal debate, refutation may to some degree—perhaps to a large degree—be foreseen, but at the close of debate time is allowed for the rebuttal of opposing arguments that may not have been foreseen or that need re-enforced refutation. *Rebut* thus implies somewhat greater spur-of-the-moment readiness than *refute*, and it may hold up to scorn or ridicule certain opposing arguments and debaters, and thus at the same time confute. All of these terms suggest reasoning processes brought to bear in an effort to disprove, whether successfully or unsuccessfully. *Disprove* is the covering term for all of them, but it is milder in connotations; to refute successfully is to disprove, by methodical argument or demonstration or reduction ad absurdum, or by any other means. *Indirect disproof* occurs when a debater contends something that he cannot himself prove, but that his opponent cannot disprove. The latter may therefore properly challenge the former to proof and in so doing both refute and confute the contender. *Deny* implies

nothing by way of proving; it merely says no, declares as false, refuses to accept, without necessarily bringing reasons to bear. *Contradict* similarly implies without responsibility as far as reasoning processes are concerned; literally it means saying the opposite. You may deny and contradict someone or something without the slightest obligation to explain whys and wherefores. As soon as these latter become involved, you launch upon argument and perhaps consequential refutation. But proof and disproof are not as a rule concerned in these terms. Neither are they concerned in *negative* which means merely to veto, to reject, to dissent, and which applies, for the most part, to considered actions or propositions or resolutions, and frequently implies frustrating or hindering. You negative a proposed ruling by your club, deny that you are prejudiced in doing so, and firmly contradict the man who accuses you of evincing prejudice. *Negate* is not exactly synonymous, though from the same Latin source (as is also *deny*); it means to render ineffective by denying the existence of, to show that one thing is destructive of another, as when you say that light negates darkness, death negates life. If you are on the negative side of a debate, your work is to say no to the contending or affirmative debaters, by means of considered arguments. If one of your opponents maintains, for example, that John Doe killed somebody, you negate this statement flatly by presenting an irrefutable alibi for John Doe. By doing this, you have at the same time *nullified* your opponent's claim; that is, brought it to nothing. Both words imply balance and cancellation, the former being the stronger. You say that a state nullifies a federal law, or that a person's courtesy nullifies his cunning.

Neither his REJOINDER nor his RETORT could be regarded as an adequate ANSWER.

Anglo-Saxon *andswaru*, present-day *answer*, meant swear against; it was a solemn affirmation, as it still is in certain usage. But *answer* now means something said in defense or reply or solution, or, by logical extension, something done in return (an answer may be pantomimic). Anything said or done in return may be called an answer, as may, indeed, any sound emitted by animals lower than man, and, figuratively, any sound made by natural phenomenon. It is thus a very broad and comprehensive term. But in the ordinary everyday use of the word, *answer* implies adequacy if not finality, some degree of satisfaction if not solution. *Retort* is a short, sharp, perhaps severe or flippant comment, interrogative or other, upon something that is said. Its point may bear upon what has gone before, disarming completely a questioner or attacker; it may entirely ignore coherence and assail him by personal or ad hominem remark. The former has sometimes been called the retort courteous; the latter, the retort discourteous. A retort that is particularly witty and clever, ready and skillful in conversational parrying is called *repartee*; it is retort with the sting taken out. A *rejoinder* is in law a reply to a charge or pleading, especially one filed by a defendant to a plaintiff's replication. But in general usage a rejoinder is a reply made as a rule by someone more or less on the defensive, or by one who is being opposed; it is, thus, a controversial remark or comment or reply bearing strictly upon the matter in hand though not necessarily conclusive or even adequate. *Reply* and *rejoinder* are frequently used interchangeably; the former is more

special and formal than *answer*, implying as it does a studied and analytic and "on-guard" quality. The latter nearly always suggests the spirit of "get even." But *reply* and *answer* are likewise used interchangeably in most general expression. *Response* is follow-up; it is adapted to what precedes and to what follows, as in a question-and-answer serialization. The congregation makes the responses in a religious service; a witness on the stand makes reply to a trial lawyer's questions. "Did the defendant know you were coming to his house that fatal night?" asked a lawyer of a witness on the stand. "No," was the rejoinder; "neither did he know that I was not coming!" "What's the matter?" asked a traffic officer of a driver who failed to go ahead when the green light came on, and who was thus blocking traffic. "I really don't care for any of your colors, Officer," was the retort from the lady at the wheel. A "ticket" was his reply to this flippancy.

I am RELUCTANT to take this action, and am DISINCLINED to believe all that you have said in urging me to take it.

Reluctant implies fighting within oneself, internal or subjective debate regarding the whys and wherefores in making a decision. *Disinclined* suggests less intensity of inner deliberation, an easier attitude toward outward conditions and circumstances. You are reluctant to leave the house alone on a certain afternoon, in view of the many recent robberies in the neighborhood; yet you are disinclined to refuse an invitation to attend the ball game. *Indisposed* means "not placed in position to"; it is stronger than *disinclined*, indicating "stronger pull"—physical or mental or emotional—toward not doing, perhaps less yielding to temptation. *Loath* (*loth*) derivatively means hateful or disgusting; what you are *loath* to do you may *loathe*, find disgusting and odious even to contemplate. But just as verbs are always stronger than their corresponding adjectives—the active versus the static—so *loathe* is more emphatic than *loath*. *Averse* means literally turning away from in opposition in the sense principally of constitutional or instinctive dislike; it involves the emotions for the most part, and is stronger than *disinclined*, weaker than *loath*, less hesitant than *reluctant*. You are loath to tell your boy that he cannot go to the circus this afternoon as planned; you are averse to his going at all with the neighborhood hoodlums. You may be averse to air travel or to crowds or to people in general. You may fight present-day tendencies in politics or economics, and so on, because you regard them as *adverse*. *Averse*, in other words, means turning away from; *adverse*, turning to. But *adverse* differs in the main from *averse* in that it pertains to the mind rather than to the heart, and may have no connotation whatever of dislike or disgust. It is, thus, rarely used of persons, but of ideas, opinions, questions. An adverse judgment is an opposing or contrary judgment without feeling necessarily entering into it. Your political views may be adverse to your husband's, but you cannot be averse to his conscientiously holding and advocating his own. You may be constitutionally averse to exercise, holding opinions about it that are adverse to those generally held. You are reluctant to give your boy permission to play football, and loath to believe he would do so without your permission. You believe that he will be disinclined to play when he sees the new roadster his father has bought for him. You should not be surprised, indeed, if that new car found him indis-

posed to attend school regularly this fall. *Hostile* implies bitterness of feeling that is likely to manifest itself in open action; it is the Latin equivalent of Greek *antagonistic*. The latter means contesting against as in a struggle, but it is milder in its connotations than *hostile*. You may oppose a person, even in battle, without personal feeling. You cannot be hostile without holding strong feelings against. But your antagonism may be personal, and it may be characterized by bitter conflict. *Inimical* means not friendly; it implies the enlistment of both mind and emotion in opposition. You are inimical to the principles of any organization that threatens your personal liberties. You hold opinions adverse to those held by its members, and you are averse to the methods of their campaigning. The time may soon come when you will find yourself openly antagonistic and even hostile in your opposition to them and to what they stand for. Such a *conflicting*—"striking-against"—element in the community bodes ill for the future peace and security of its homes.

REMISSNESS in regard to office routine and NEGLIGENCE in regard to personal appearance had at last resulted in her demotion.

Remissness implies indifference or carelessness toward work or the performance of duty. It is not to be confused with *remission* which means pardon, as of sin, and cancellation, as of debt or other obligation, and general abandonment or relinquishment of attitude constructively considered. *Negligence* suggests character trait or quality or habit that evokes or results in remissness. An accumulation of remiss acts or details amounts to negligence. *Neglect* basically means the same as negligence but usage has wrought a differentiation between the one word and the other. Neglect is more frequently identified with what is indifferently left undone; negligence, with what is willfully and repeatedly omitted. The latter is stronger and more comprehensive than either *neglect* or *remissness*. You speak of the neglect of duty, of studies, of friends, of opportunities; of negligence that results in run-down condition or untidy appearance or bad reputation. The policeman who does not make his required rounds is guilty of remissness, and he may be reprimanded for neglect of duty. His insistence upon such remissness may result in his being held for criminal negligence. But *criminal neglect* is likewise correct though not so customary. *Inattention* is usually indicative of deliberate and therefore culpable disinclination to give attention whereas *inadvertence* connotes unintentional. The one may amount cumulatively to negligence; the other to neglect. You will fail if you are habitually inattentive at lectures; your ratings will be lower than they otherwise should be if you are inadvertent. *Oversight* implies missing something through inadvertence; it is error or omission as result of failing to heed at some particular moment. *Indifference* is inertia of the mind and emotions, lack of sufficient interest in things to take the trouble to differentiate between or among them. *Unconcern*, on the other hand, implies merely the absence of care or concern or solicitude about anything. The former is more likely than the latter to connote trait, and is thus more likely to imply negligence.

She always REMONSTRATES strongly with me when I take the child for a day's outing, and then REPINES in her room until we return.

Remonstrate means to object argumentatively, to "show again" why something should or should not be done. It applies to the offender particularly, and implies that he may be convinced. *Protest* has much the same meaning, but is less emphatic; it means to assert earnestly, especially with deep consciousness of opposition. You protest by either voice or writing; you remonstrate principally by voice. You protest an offense or against an offense; you remonstrate usually "to the face" of the offender. You protest, perhaps, with more of intensity than reason; you remonstrate with both more persuasively. *Repine* denotes fretting, brooding, discontent, languishing, secret grieving. The lady of the introductory sentence, finding my decision to take the child was irrevocable and her remonstrating in vain, pitied herself to the point of distress and perhaps despair. *Complain* means to express dissatisfaction or objection, and by so doing to evince a sense of pain and grief and ill-treatment; he who feels that he has been wronged complains, by either speech or writing, or both. He may complain of both offense and offender, to the offender himself as well as to others. The word has a special meaning in relation to the law; namely, to accuse formally or make a specific charge against someone for a real or an assumed wrong done. The noun *complaint* also has both the general and the special application. But in the former it has come to be a term preferably to be avoided. Business houses have largely supplanted their old complaint departments with adjustment departments, the word *adjustment* having nothing of the ugly connotation conveyed by *complaint* (*complain*). *Complain*, for example, may mean croak, find fault, grouch, growl, grumble, grunt, and still other unpleasant things. *Croak* suggests the harsh coarse sound made by a frog (it is imitative Anglo-Saxon *cracettan*); *grouch* derivatively denotes murmur, talking "under one's breath," ugly repressed utterance; *growl* is also imitative, derivatively suggesting guttural sound; *grumble* is German *grummeln*, inarticulate rumbling, surly sounding; *grunt* is imitative of the low gruff noise made by hogs. These are all specific equivalents of *complain*, and the end is not yet. It is little wonder that a word suggesting so many possible ugly manifestations should be falling out of use. *Expostulate* suggests less of feeling and more of friendliness than the other terms here discussed; though it derivatively means to demand from earnestly, it is now used in the sense of objecting seriously by means of cool and collected reasoning. The title *Expostulation and Reply* suggests dialectic, give-and-take in argument, logical yes-and-no in the process of remonstrance.

The RENASCENCE of art and culture had brought with it REJUVENESCENCE of the individual mind and spirit.

Renaissance (*renaissance*) means rebirth, especially as this pertains to the renewal or revival of a movement or a quality or a civilization or a scale of life and living. The first spelling pertains to the common noun and the general use of the word; the second, to the historical revival of letters and art in the fourteenth-century in Italy that marked the transition from

medieval to modern civilization, a movement that lasted until the end of the sixteenth century and made its influence felt in all parts of the then known civilized world. But *renascence* is used more or less loosely with reference to the recurrence of any influence or movement that brings with it refreshment and enlivening of interests. The prefix *re* connotes again or return, and thus implies that what is brought back existed before and was lost as result of neglect or untoward event. The Renaissance followed the Dark Ages in European history—the period after the fall of the Roman Empire about 476 which blotted out social, political, and intellectual achievement—and brought back and improved all or much that had glorified civilization before that debacle. *Rejuvenescence* is now by way of becoming archaic, as is also *rejuvenization*, both words having been largely replaced by *rejuvenation*. All three mean making youthful again, restoration, of youth and vigor and virile power and appearance. They refer primarily to the individual, but are correctly used of things as well. You speak of the rejuvenation of a tree, of an old custom, of milady's face. But *renascence* more frequently refers to movements; *rejuvenation*, to men and women; the one, to *Zeitgeist*; the other, to face, form, and figure. *Revival* means reanimation or renewal, as after depression or ailment or catastrophe, or renewed interest in what may have been lost or interrupted. It implies, however, less of a lapse than *renascence* and an easier regaining of normal condition, and it applies to things and movements as well as to individuals. When you speak of a revival of spirits or learning or religion, you mean restoration to preceding state or condition. When you speak of a *renascence*, you mean the restoration of a previous state, and of improvement upon it. *Renewal* means making new again, remaking, replacing, re-establishing; it always implies deterioration, and may carry with it the idea of repairing or of completely making new—"starting from scratch." It is prefixed Anglo-Saxon *niwe*, German *neu*, Greek *neos*, Latin *novus*, and is thus a constant term. *Renovation* is its pure Latin equivalent, though it pertains in the main to material things; you speak of a renewal of health, of the renovation of a building, meaning especially by the latter rebuilding or repairing or "freshening up." *Redintegration* is, regrettably, falling out of use; it is really re-integrate, the prefix *re* once frequently becoming *red* in joining Latin roots beginning with a vowel. It means renewed integration and thus implies restoration of organic relationships and solidity and soundness in whatever is made over. *Revision* pertains to smaller considerations, and implies preliminary examination to ascertain what needs to be done by way of change or correction; you speak of the revision of a will or a charter or other document, of the revision of a book—making changes perhaps to bring up to date or to meet new conditions; you do not speak of the revision of a cottage or of a character, except perhaps facetiously.

The REPERCUSSIONS of her little affair last summer, though numerous and disquieting, had not prevented her falling in love all over again on the REBOUND.

Repercussion means the turning back of something upon itself, usually with at least the same force with which it has been progressing, often with

greater force and with embarrassing or damaging results. A repercussion may be direct or indirect, the former when consequences are within the realm of probability, the latter when they are within the realm of bare possibility or of the unexpected. When Willie absented himself from the office one beautiful afternoon on the pretext of attending his grandmother's funeral, and was seen by his boss at the ball park, the serious repercussions that followed were natural and expected and direct. When, under the same false pretenses, he returned from the game to find that his grandmother had actually died in his absence, they were shocking and indirect. But any repulse or reflection or reverberation may be called a repercussion, as may any reciprocal effect or action, as when you say that the repercussions of World War II were so serious that peace was well nigh impossible, or that the repercussions of Macbeth's interviews with the witches were tragic almost beyond the powers of imagination. The idea of "chickens come home to roost" is always involved in the meaning of the word. *Redound* is now used almost entirely in the sense of an action returning upon itself advantageously or disadvantageously; literally it means to flow or wave back, that is, to return upon or come back upon source or agency with or without profit or benefit or gain. Those who deliberately set out to profit by disaster or catastrophe may very likely find that their efforts redound to their eventual loss and discredit. A good deed may very likely redound to the credit of him who does it. *Rebound* is also reflexive in connotation, and is often used interchangeably with *redound*. But it is more concrete, and suggests regularity as springing out of irregularity, naturalness out of unnaturalness, normalcy out of abnormalcy. It is, as a matter of fact, more normal or regular for a hollow rubber ball to bounce back or rebound when you throw it against the pavement than your throwing of it is in the first place. Similarly, when you are "down" it is natural and regular for your customarily gay spirits to revive on your hearing gay music. Hope rebounds after discouragement, interest after indifference, activity after inertia. You say that an echo rebounds, that a ball rebounds (springs back), that a mental or emotional agitation rebounds after a shock or a disappointment. An insane person may rebound to sanity, a criminal to "going straight," and the one may redound to the credit of a neurologist or hygienist, the other may redound to the credit of a penologist or social reformer. But you do not speak of interest on an investment or of betterment in health as redounding or rebounding. *Echo* is Greek *ekho*, sound; in present use it is repetition of original sound that is reflected or repeated by sound wave; a *re-echo* is such reflected sound brought to the ears a second time—the echo of an echo. When such re-echoing becomes serial or is repeated several times, it may be called *reverberation*; this word etymologically means dashing or beating back again and again, and it applies beyond the realm of sound, being used of anything that suggests repeated sound from action—fire, water, thunder, gun firing, voices, and so forth. It is itself an echoic word, and, as such, has been much used in poetic prose, but it may be used figuratively of anything that rebounds or "repercusses" in more or less prolonged and diminishing reaction, as when you say that someone's heart reverberates with joy, or that his ambition is reverberated in his struggle. *Ricochet* is an adoption from French meaning

a glancing or skipping rebound, as on the surface of anything. A flat stone so thrown that it glosses the surface of water, touching it now and again, is said to *ricochet* (verb), the throw itself being also called a *ricochet* (noun). The word was originally used of a projectile so discharged as to glance or skip along the surface of earth or water, making hit after hit.

Since as a child he had never been REPRESSED he had, as a grownup, been necessarily SUPPRESSED by the law many times.

Repress means to check or quell or curb or restrain, and, in much of the educational and psychoanalytic parlance of the day, to prevent natural normal development of and to limit spontaneous activity. It is likewise interpreted in much present-day use as a form of inhibition by which a person himself denies or negatives a deep-seated impulse or emotion and treats it as if it were nonexistent. *Suppress* is stronger; it implies putting or keeping down by sheer force, physical or mental, to conceal or stop or repress overpoweringly and permanently. By force of will power you suppress that deep-seated impulse or emotion, and thus forbid its coming to the surface. You repress a child when his violent spirits tend to become destructive; you suppress him when he attempts to do something that is definitely damaging or anti-social. But if you repress too severely his tendency to finger the piano keys, you may arrest the career of a great musician, and if you suppress his misbehavior of any sort with a punishment that is patently unjust and brutal, you may make a criminal of him. Traffic regulations attempt to repress tendencies toward reckless driving by warnings and education; they suppress them by exemplary penalization. *Check* is in some uses synonymous with *repress* in this company; but what you check you restrain or curb suddenly, as if drawing the rein sharply on a horse you are driving. What you *arrest* you hold in abeyance, as it were; the word suggests tableau in a way, since that which is arrested is fixed as of the instant of stoppage. But it denotes nothing by way of discontinuance. Action arrested or checked may begin again almost immediately or it may remain in a state of stoppage until something is done to make continuance possible. But *checkmated* implies impossibility of continuance; what you checkmate, as in the game of chess, is totally defeated or stopped. *Checkmate*, however, contains something of the idea of superior skill and device and cunning; *check* and *arrest* may or may not carry these connotations. *Bridle*, *curb*, and *snaffle* are, like *check*, terms of horsemanship, and all are used more or less interchangeably in colloquial expression. The horseman, however, knows that the bridle constitutes the total headgear of the animal—bit, reins, blinds, headstall—and thus may be used in more than one way to control him. *Curb* is a chain or leather strap by which a rider or driver may brace a bit painfully against a horse's lower jaw; it is thus but one device for control. *Snaffle* is a horse's bit without a curb, which may or may not be jointed and which when drawn upon by reins is less noticeable than when it is accompanied by curbs. Thus, in figurative application, *bridle* is the strongest and most comprehensive of these words, *curb* the next, and *snaffle* the least. You bridle your passions; curb your desires; snaffle your tendencies. But these distinctions are regarded

today as precious and puristic rather than realistic, it is to be feared. *Enjoin* and *interdict* are for the most part legal terms, the one meaning to forbid by authority of judicial order and ultimate imposition of sentence, the other meaning to issue a prohibitory decree. *Interdict* applies to both civil and ecclesiastical law, and it usually carries the idea of suspension or probation. You say that someone has been enjoined by the court from selling a book regarded as damaging to the morals of the community, that further immigration has been interdicted pending investigation of quotas. *Interdict* has comparatively small place in general usage; *enjoin* in the sense of order or command or to lay an injunction upon is by no means uncommon. *Restrain* is a generic term, implying not so much to stop or prevent as to keep in hand; it may imply authoritative compulsion, as when you speak of a restraining order of the court, but it may, on the other hand, denote nothing more than the gradual subduing or repressing of parental discipline.

He REPUDIATED their claims, REVOKED his promise in regard to a contribution, and RENOUNCED his loyalty to the organization.

To *repudiate* is to reject, to refuse to acknowledge, to disavow that for which someone would hold you responsible. To *revoke* is to "call back," to countermand; it is almost the exact Latin equivalent of *recall* (Anglo-Saxon *call* with Latin prefix *re*, back), except that the latter pertains to both persons and things whereas the former is said of things only. To *renounce* is to "announce against," to declare openly the yielding or resigning or disclaiming of something formerly held. *Repudiate* has in it a little of the idea of anger and disgust and embarrassment; *revoke*, that of regret or mere change of mind; *renounce*, that of firmness or positiveness or strong conviction. You repudiate an unjust claim made upon you; you revoke a privilege that you extended to an employee; you renounce a faith. *Deny* here means to contradict or to declare the untruth of something, or to refuse the extension of some favor or privilege. *Impugn* is stronger; it implies fighting or violent or assailing denial. *Contravene* is, strictly, to do or go or come contrarily; thus, to clash or collide. *Contradict* is to say or speak contrarily; that is, to state or assert contrary judgment or opinion. But this distinction between the two words has long since been erased by usage, and you now speak of an argument that contravenes as well as of an action that contradicts. *Controvert* belongs with them, derivatively meaning "to turn against or from." But this original meaning no longer holds, and the word is now used almost exclusively of opposition of opinion or judgment as in argument or disputation. The foregoing terms, together with their many synonyms, are sometimes called consequential words, for the reason that they presuppose antecedent action or circumstance or statement.

His REPUTATION intrigues me; his CHARACTER I know nothing about.

Lord Chesterfield's famous antithesis "Character is what one is; reputation is what he is thought to be," settled the distinction between these two words with happy finality. It follows that a person's character may be better or worse than his reputation, that his reputation may be better or worse than

his character. Happy the circumstance when they are equal to the same thing, and thus equal to each other. *Character* is a Greek word meaning stamp or engraving; it is inner trait or subjective quality or, again, the sum total of attributes and properties that dwell within a person and make him what he really is. *Reputation*, conversely, is outward or objective estimate. Appearance may have little or nothing to do with character or temperament, but these may, contrarily, affect appearance and thus presence, and therefore to a degree personality and even reputation. *Individuality* is much more likely to "appear"; but individuality and temperament are but single elements in character constitution, for a person's moral and ethical stature derives from his character as a whole, not from either or both of these, though they may greatly influence it. A person stamps himself by his character; what others stamp him as being is called his reputation. This may be the same as his character; it may be something quite different. What a man is reputed to be may be gathered more or less blindly by those who have eyes yet perhaps see not; what he himself is in character, only he himself knows, as no one else really can. The sum total of a person's actions in a community constitutes the open and visible record of his life, and thus the basis upon which his friends and neighbors and acquaintances establish his reputation; to a degree it is also the basis upon which his character is judged by them. But they cannot "see" his character at midnight ("What's your character at midnight?" is the title of a sermon that was preached up and down the country a half-century ago), and therefore cannot fully know the innermost secrets of his make-up.

In addition to the ordinary REQUIREMENTS for the job, a college diploma is a PREREQUISITE.

Requirement pertains to general demand or expectation or condition, such as is imposed by mere man and by circumstance; you speak of the requirements of dress in the northern climates, the requirements for qualifying as a member of the bar, the requirements for becoming an air pilot. As noun *requisite* is frequently used interchangeably with *requirement*, but the latter is a more objective term really, the former subjective. A requirement may be said to be man made; a requisite springs from a basic or fundamental element in the thing itself. *Prerequisite* emphasizes *requisite* by way of forehandedness; it is that which is required as a preliminary or antecedent condition, or that is definitely necessary to something that is to follow. You say that a certain number of hours of post-graduate work is a prerequisite for a particular salary grade in an educational system. *Requisition* denotes a formal demand or summons or request, as when you say that the police have made requisition for a defaulter, or that you have made requisition on a careless motorist for damaging your car. *Requisition*, unlike *proposition*, is also a verb; you requisition supplies for your family during a camping trip, or for a company of soldiers (you do not proposition the lady of your dreams in regard to marriage). *Necessity* (often in the plural—*necessities*) suggests force or compulsion; it is general in its application, pertaining to both the material and the abstract. You say that the necessity for food and clothing in the destitute areas is immediate and appalling, and that the

necessity for clear thinking was never more apparent than it is today. Though the deeply ingrained tendency of man toward modifying his expression for the sake of emphasis leads him to say *urgent necessity* and *prime necessity* and *compelling necessity*, such modification is really superfluous, the word *necessity* itself including the meaning of the adjective in such phraseology. Original meanings are thus frequently weakened by such superfluous habitual modification. *Need* is less imperative than *necessity* and more general in its application, denoting merely that which is wanting or lacking. What you have need for you may contrive to do without; what you have necessity for, you must have. But the two words are by no means always applied in this strictly differentiated sense, and they are, indeed, very often used interchangeably. The *necessaries* of life are the basic food and drink, clothing and shelter, that must be had for decent living. They become necessities when their lack works a hardship. The *necessitous* person is indigent and pinched and without the essentials for keeping body and soul together. *Exigency* connotes all of the foregoing terms as in a crucial or climactic of tragic, or other special circumstance, but it likewise applies, though less often, to general need or requirement. You speak of the exigency of supplying food to storm sufferers, of the exigency of taking care of the surprising number of people who have applied for help, of the exigency of an immediate decision in regard to the adoption of some plan.

The RESCISSION of the senator's resolution had been the beginning of that series of tragic acts that resulted in the ABROGATION of the treaty.

Rescission denotes the act of rescinding; the verb form is *rescind*, to vacate or make void, as by some official or authoritative agency or by vote or decree. The noun form is little used now except in special (often legal) expression. Both words pertain to the abstract rather than the concrete, to an act or action rather than an object or a person. *Abrogate* is a more conclusive word, though used synonymously with *rescind*, as its noun form *abrogation* is with *rescission*. But *abrogation* pertains to executive authority whereas *rescission* pertains to the vacating as result of executive decision. Motions, resolutions, decrees, votes are rescinded; laws, treaties, conventions, covenants are abrogated. *Recision* is not the same word as *rescission*, though they are often used interchangeably. The root of the former is *caedo*, cut; of the latter, *scindo*, split or divide. *Recision* is now by way of becoming archaic, and *rescission* is giving way to the participial noun *rescinding*. *Abatement* pertains to the lessening or mitigation of some nuisance or annoyance or legal complication; it means literally a "beating back" of that which may take away from one's peace of mind. You speak of a movement for the abatement of unnecessary noise on city streets. *Repeal*, noun and verb, means a calling back or retraction, usually by legislation, of what has been previously enacted. *Revocation* pertains to reversal or recall of an edict or a privilege. You speak of the repeal of the eighteenth amendment, of the revocation of the Edict of Nantes. A license is revoked; a pay increase for civil workers is repealed; a lease or a signature is *canceled*. *Cancellation* by derivation means making a crisscross or "lattice work" over something; this still pertains in the main to the revision of documents. A contract is canceled,

as is a privilege or a business arrangement of any kind. *Abolition* is the most sweeping term of all of those here discussed; it conveys the idea of perishing—"grow back or away from." What is abolished is set aside or overruled with finality by some comprehensive and irrefutable action. *Annulment* has in it the Latin word *nullus* meaning none, nothing. It has, therefore, the same quality of meaning that resides in *abolition*, and the two words are occasionally used synonymously, but *annulment* has its own province to a great degree. You speak of the annulment of a marriage, of a statute, of a charter, and of the abolition of a practice, of child labor, of the poll tax. Annulment makes void and invalidates; abolition discontinues and destroys. Abolition pertains to custom and tradition and procedure; annulment to papers or documents. *Reversal* is literally "turning back"; the verb is *revert*. It is thus used to mean overthrowing or turning back or "changing the mind" and "going into reverse" in regard to some decision or proposition. You speak of the reversal of a judgment by a court, of the reversal of an opinion once held.

The RESCUE had been effected by expert strategy, the unreasonable RANSOM had been paid, and now must follow the RECLAMATION of the victim's morale.

Rescue means freeing or delivering from danger or injury or violence or evil or confinement; you go to the rescue of someone who is drowning or who is the victim of cruel torture or who is at the mercy of a wild and dangerous animal, and the like. *Reclamation* means "calling back" as from disorderliness to orderliness, from waste or devastation to former or improved condition, from transgression or debauchery to moral rectitude; it applies principally to material things, such as land and other property, but it is correctly used also of human beings. You speak of the reclamation of swamp lands, meaning that by drainage and cultivation they have been made productive, of the reclamation of old farm buildings, of the reclamation of human derelicts. *Rehabilitation* definitely implies return or restoration to former condition after lapse or cessation of an opposite condition; thus, it denotes reinstatement of former condition or rank or capacity or privilege, as of one re-established to social usefulness again. One is habilitated when he is equipped and suited and qualified for a certain position or way of life (the word derivatively contains the idea of clothed or dressed). *Rehabilitation* thus emphasizes the *re* or *again* connotation, and it applies to psychological as well as to physical reconditioning. You rescue a family under attack by the enemy; you reclaim the family property after the enemy has passed; you rehabilitate wounded and crippled members of the family by re-establishing their morale and by teaching them to do self-respecting tasks again in spite of certain permanent disablement, and thus enable them to overcome physical handicaps. *Redemption* means regaining, repurchasing, buying back, and, in a religious sense (in which it is most commonly used) deliverance from evil, with the consequent avoidance or alleviation of punishment that attends violation of moral and religious law. *Redemption*, like its verb form *redeem*, is frequently used interchangeably with *reclamation* and *rehabilitation*, but unlike these it stresses the idea of paying back,

even when such payment is abstract; you not only redeem a mortgage (pay it off) but you redeem your status with a friend by making amends for a wrong you have done him. Similarly, you speak of the redemption (the redeeming) of a pawned jewel as well as of a lost soul, of a stolen brooch as well as of a broken pledge. *Ransom* is ultimately the same word as *redeem*; it places greater emphasis, however, upon the payment or terms or price of deliverance, and is used principally in connection with the release of persons from imprisonment or servitude or kidnaping, and the like. It is similarly used of things and conditions, especially in connection with religion, as when you speak of paying a ransom for transgression. When you speak of Christ as your Redeemer you mean that He saves or delivers man from sin and its consequences. When you speak of Christ's ransom on the Cross, you mean the sum or price he was required to pay for the salvation of mankind.

His RESERVE was, strangely enough, the result of neither SHYNESS nor TIMIDITY but of a kind of superiority.

Reserve is standoffishness, extreme self-restraint in attitude toward others, aloofness in bearing and association; it may be the result of pride, caution, diffidence, defense, of a feeling of superiority or inferiority or of experiential lesson of some sort. *Shyness* implies the tendency to shrink or withdraw from association with others, more because of self-consciousness and lack of experience in personal contacts than of fear or pride or aloofness; the shy person may desire to communicate; the reserved person, as a rule, does not. But shyness, like reserve, may be inherited, or it may be the result of an inferiority complex that amounts to humility and self-effacement. *Timidity* suggests fear that is part and parcel of make-up; the timid person is slow to take a chance or make a venture because he is constitutionally lacking in courage, a fact that he may regret but cannot help. *Timorousness* would make a fetish of fear or caution; it implies timidity to the *n*th degree, so that he who is timorous may permit timidity to become an obsession if not a terror. Timidity may prevent one from getting ahead in a cruel world; timorousness will definitely hold him back. *Diffidence* is shy distrust of one's ability or power or judgment that results in vacillation or in withdrawal of "what one was going to say or do"; the diffident person is likely to keep his candle under a bushel. *Modesty* is more comprehensive than *diffidence*; it implies a guarded attitude against evincing overconfidence, a becoming humility in regard to one's powers and abilities especially as they pertain to specific undertakings or to the achievements of others. *Modesty* also means decency or propriety in regard to the intimacies of the person, a shrinking from all that is vulgar or obscene. *Bashfulness* is an obsolete aphetic verb form of *abash*, plus the double suffix; it implies the shrinking from others, especially in public, and is used most frequently of children whose sensitive and instinctive shyness prompts them to withdraw or become silent or fearful. *Bashfulness* evinced by older persons connotes something of the eccentric, and very often results in awkwardness or visible embarrassment. The bashful person is likely to put his worse foot forward. *Constraint* means repression or curbing, or "holding tightly within" as result of inner prompt-

ing or outward circumstance. *Restraint* has much the same meaning—"restricting or drawing back again"—but it pertains principally to feeling and inhibition, whereas *constraint* pertains chiefly to the body. You say that constraint prevented the victim from returning blow for blow, that restraint prevented his evincing any sign of anger. But in this company the two words are frequently used interchangeably. *Constraint* is, however, a two-way word, sometimes meaning aggressive enforcement to action. *Coyness* is most often "staged shyness"; that is, assumed or pretended shyness with a purpose, "flirtatious vacillation." But a person may be unconsciously coy—some coquettes are born, some are *made*.

He was irked by the RESPONSIBILITY but stimulated by his sense of DUTY.

Responsibility implies liability to respond, answerability to others and to oneself for something that is assumed or imposed. It pertains to that for which consequences are to be shouldered and perhaps explained, and it conveys always something of a personal element. Even in connection with corporate or institutional responsibility, that element springs to the fore. When, for example, you speak of the responsibility of a bank or of a shipping concern, you are thinking ultimately in terms of persons involved both collectively and individually. *Duty* signifies that which arises in the nature of things and conditions and people. It pertains to what is due or owed, and always suggests involvement of conscience and the moral sense and, as a rule, the emotions. *Duty*, thus, is a generic and a subjective term, denoting a morally binding force. You have a duty to your children, that is, an all-covering bond with them. You have a responsibility in your children's education; that is, having begotten them you must assume the very best for them that you can do. Your duty is plain; your responsibility may not always be. *Obligation* denotes that which is more immediate and specific and personal than either duty or responsibility; it connotes constraint as result of objective circumstance, for it originates in personal relationships and detached conditions. But while duty must be in constant liaison with the still small voice within, obligation is only temporarily so involved, unless indeed it is modified by the adjective *moral*. Then the term *moral obligation* becomes well nigh synonymous with the one too glibly and pleonastically used very often, namely, *sacred duty*. *Duty*—*due* plus *ty*—does not have to be modified by *sacred*; no more does *obligation*—*ob*, about, and *ligo*, bind—really have to be modified by *moral*. Duty is done because of oughtness; obligation is met because of collective moral law and custom. It is your duty to maintain your own personal respectability; it is your obligation to pay money that is rightly due from you; it is your responsibility to participate in the civic affairs of the community in which you are a citizen. *Accountability* is stronger than *responsibility*, or even than *obligation*. For it implies that tally or measure is to be made, and that the degree of trust and confidence placed in you will be justified or not justified according to returns. *Responsibility* falls only short of this, and is thus a less emphatic term than *accountability*. Duty is above any mere proving and testing by devices wrought of man. Obligation is backed by agencies capable of effecting satisfaction. The use of *strict* in modification of *accountability* is really super-

fluous, though it is often used. *Accountability* itself implies strictness. It has been well said that duty comes *with* you (when you are born), that responsibility comes *upon* you, that obligation comes *for* you, that accountability comes *at* you.

He had been made RESTLESS by all the noise and confusion, and he was furthermore generally RESTIVE because of the confining indoor job to which he had recently been assigned.

Restive (once *restiff*) implies balkiness or obstinacy or nervousness that is superinduced by restraint or confinement; it is annoyance at and resistance to control or coercion, especially such as would encourage to forward movement. The word is used chiefly of a horse that is balky and unwilling to go. But through misunderstanding, and confusion with *restless*, *restive* has come to be used in the sense of fidgety or unmanageable, and has thus become a nearsynonym of *restless*. The suffix *ive* means having the nature or quality of. A horse that becomes *restive* may remain in one position but nevertheless manifest nervousness; he may fidget in an effort to maintain his resistance. An audience, *restive* for a performance to begin, may likewise manifest nervousness, nevertheless remaining seated. Both horse and crowd may thus be at rest as far as position is concerned. In folk interpretation there is little, if any, difference between *restive* and *restless*. *Restless*, however, means simply without rest, deprived of peace and quiet, disturbed and agitated by circumstances. A horse may refuse to go forward because he resents the feeling of restraint caused by the harness, the carriage, and the general control suggested; he may thus reveal his *restiveness* by balking, or by doing anything but what is expected of him—kicking, backing, jumping, whatnot. He may be made *restless* as result of sheer animal spirit or of children's playing too noisily close to him or of other teams passing him by; he wants nothing more than to go forward. The *restive* child is stubborn and intractable; the *restless* child is always discontented and disquieted, always on the move hither and thither. *Skittish*, as to horses, means inclined to start or shy or evince nervousness, to be spirited and frolicsome; as to women, to be capricious or flirtatious or coy or wanton or unmanageable. The *skittish* animal or person is not necessarily balky or mulish; he will go in the direction desired, but he will do so caperingly. He is thus not *restive* but *restless*. *Frisky* is French *frisque*, playful, lively, fresh; the slang use of the verb *frisk* carries the idea of lightness and feigned playfulness in thieving or in searching a person for concealed weapons. *Frisky* and *skittish* are almost exact synonyms, but the former is applied almost exclusively to domesticated animals and pets, the latter to persons as well. *Fractious* suggests the idea of breaking away, of becoming irritable and unmanageable; it contains no idea of playfulness, but it may be the climaxing of *restiveness* or *restlessness*. A *fractious* horse is in earnest; a *skittish* or a *frisky* one is not. The dialectic verb *fidge* or *fidget*, whence the adjective *fidgety*, means to move uneasily or nervously, or *restively* as well as *restlessly*; it carries with it the idea of twitching, controllable or uncontrollable. Its echoic quality—it "sounds nervous"—is probably responsible for its general use as a covering term for visible nervousness in regard to small things, caused either by

outward circumstance or inward disposition; the word is used mostly of persons, especially of children, but it is not improperly applied elsewhere. *Recalcitrant* is Latin *recalcitro*, kick backwards, and the Romans used it of horses. But it is now applied—sometimes affectedly—to persons as well as to lower animals, always with the implication of rebellious or obstinate or refractory, or *restive* of which it is in most usage an almost exact synonym.

He RETRACTED his abusive statement about the organization but he did not RECENT his belief in its aims or its methods.

To *retract* is derivatively to pull about or handle again; it is now used to mean to take back or withdraw, especially any accusation or promise or statement in general. *Recant* is of greater import; it implies formal or public taking back or withdrawal from or repudiation of, as of a principle or a policy or a code to which one previously adhered. Religious recantations were formerly intoned (the word is Latin *re*, back, and *canto*, sing). What you recant you “sing back” from upon yourself; what you retract you “draw back” from upon another. You retract an uncomplimentary comment that you have made regarding someone; you recant your belief in the tenets of a certain denomination. *Retract* is largely objective; *recant*, subjective. *Discard* pertains merely to the act of throwing aside, and implies nothing whatever by way of feeling; it is to rid oneself of something that is regarded as useless. *Reject* is stronger than discard; it is to throw back as not wanted something that is offered or given, and it implies some degree of feeling. A woman discards a lover, and rejects a proposal of marriage. Latin *abjure* and Anglo-Saxon *for swear* are synonymous, both now on the road to archaism. Both imply a ceremonial seriousness not contained in the other terms here discussed; that is, to take oath formally, as in legal proceedings, or to swear to in a serious manner, usually in the presence of others. *Abnegate* is to disavow as to oneself, to put out of one’s mind and heart; it is subjective, pertaining to the putting aside of a conviction or a belief or an idea once held, as result of inner light and discernment. This word, too, is gradually disappearing from use except in religious connotations, such as self-denial, self-sacrifice, yielding, self-privation, and the like. *Abstain* is voluntarily to restrain appetite and resist indulgence in the cause of well-being; it pertains also to the curbing of inclination for things and actions, and is concrete and physical in contradistinction to abstract *abnegate*.

Since the enemy has made RETRIBUTION, there can no longer be any question of RETALIATION.

Retribution, though formerly used almost exclusively in regard to divine punishment or the automatic working of divine law, is now quite correctly used in this sense to mean any sort of adequate payment or recompense or punishment made or exacted as equivalent for wrong done. *Retaliation* differs chiefly in that it connotes bitterness and partiality, and more of the eye-for-eye and tooth-for-tooth quality of personal punishment. It is derivatively (and quaintly) “again such” (Latin *re*, again, and *talis*, such). But in general usage at present it connotes the unfavorable; that is, you retaliate by returning bad for bad rather than good for good or right for right.

Both *retribution* and *retaliation*, like *revenge*, pertain largely to personal relationships. *Reprisal* is more or less their equivalent in relation to group or national matters; it is collective retaliation or revenge, and may be manifested with bitterness, as in returning blow for blow, or with calm but severe procedure of military law, as in a nation's seizing land or possessions of an enemy nation. But the word is used loosely to mean any sort of return for damage done whether in times of war or of peace, and is thus loosely a synonym of *requital* which has none of the connotation of warfare that once adhered so strictly to *reprisal*. *Requital* is not, as a rule, applied to the material or the concrete. It is *re* plus *quit*, quitting again, that is, making the quitting sure, leaving no doubt about the full removal of obligation or the generous balancing of any unevenness. It pertains to return or substitution for loss or wrong or injury on either side of the ledger. This may be good for good and evil for evil, or good for evil or evil for good. Its primary connotation is completeness, and this on the side of revenge or retaliation as on that of retribution. If you borrow your neighbor's hoe and break it while using it, you make *reparation* by buying him a new hoe or by paying him the cost of the hoe. *Reparation* has to do with righting a wrong by means of payment, recompense, compensation. But if in replacing his hoe you give him an inferior one, or if in recompensing him you give him less than his hoe was worth, then your requital of his courtesy is cheap and ungrateful and poor indeed. *Vengeance* has changed meaning somewhat; it formerly denoted rigid exaction by way of return, but it has now taken on the additional connotation of fury and maliciousness, and is more intense than either *retaliation* or *reprisal* if less likely to be personal. Dickens' characterization of The Vengeance in *A Tale of Two Cities* exactly illustrates the meaning of the common noun *vengeance*. When you say you make *amends* for something you mean that you wipe out the fault or the wrong. When you say you make *redress* you mean practically the same—dress again, refurbish, set right, straighten out. But *amends* (the word is both singular and plural) suggests more of the abstract, more of the inexactitude of emotion; *redress*, more of the concrete, more of the rightness of judgment. The former will pacify and tranquilize in a serious affair; the latter will placate and disarm.

In spite of the promises of the REVOLUTION, we have today little more than ANARCHY in the land.

Revolution very often means bitter and bloody rebellion that has swept to success in the overthrow of government, but it does not necessarily indicate the result of political hostility. It is any fundamental change in any organized setup, that results in the substitution of a different one, involving naturally, changes in personnel, constitution, management, economic philosophy, and the like. *Anarchy* is Greek *anarkhos*, without a ruler; it is that state of a country in which there is no central governmental authority, no effective enforcement of law, and thus no supreme political power. It sometimes further means the destruction of a country by inimical, dissatisfied, agitating cliques, each attempting to become supreme, thus causing confusion and irresponsibility in government. Anarchy may be the result of

increasing *lawlessness* which suggests indifference toward accepting law, neglect of its enforcement, disregard for its intention; when people in sufficiently large numbers take this attitude toward what is intended to make for order and lawfulness, lawlessness which may develop into revolution and anarchy is likely to follow. *Insurrection* is rising in opposition to duly constituted civil or political power; it is lawlessness, as a rule, of a group or a faction, centered in effecting some definite end that may have long before been advocated. *Armed insurrection*, as the term implies, means that the malcontents will resort to bloodshed if need is felt. But the word *insurrection* has now been generalized to mean any strongly organized movement bent upon bringing about change in administration, government or industrial or other; its historical connotations have thus been mollified. Strikers who become disorderly and destructive are sometimes called insurrectionists. *Revolt*, too, has weakened in meaning and usage; it originally pertained to the throwing off of governmental control and allegiance, and this connotation still holds, as, for example, in the case of a colony's rising in revolt against its mother country. But the word is widely used today to mean any stubborn individual or collective refusal or rejection or dissent in regard to proposed law, request, or regulation. *Riot*, in this company, is any noisy or turbulent interruption of the peace by "three or more persons in unlawful assembly for the promotion of some personal plan." The quotation is from the law. The word once meant wild and wanton carrying-on, and still does in a more or less facetious usage. From this it came to be applied to disorderly conduct and tumultuous disregard for authority, and, as well, to anything that suggests excess or lavishness, as a riot of color, a riot of song. The word is lesser in scope than revolution and anarchy; it is specific to generic *lawlessness* and often synonymous with *insurrection* and *revolt*.

RIGID legislation and its RIGOROUS enforcement are imperative if mounting motor accidents are to be reduced.

These two words are doublets, both derivatively meaning stiff. In present use they are complementary to a degree. *Rigid* means without deviation or compromise or yielding in any way; it thus implies fixedness, or resistance to any attempt to modify. *Rigorous* is more consequential in its application; it connotes action in the maintenance of laws and standards, often stern and severe action. Rigid rules in and of themselves may become a dead letter; their rigorous enforcement will make them respected and obeyed. You shake a rigid body rigorously to see whether any degree of pliability whatever remains in it; a cruel parent may whip his child rigorously in an effort to change its rigid determination to disobey. *Rigid* pertains to quality within the thing itself; *rigorous*, to action directed toward the thing from without. *Severe* implies certain roughness and harshness, stubborn opposition to all that is mild or soft or easy. It is more general in application than either *rigid* or *rigorous*; you speak of severe pain, severe discipline, severe demeanor, severe style, and so on, in all of which the idea of seriousness or gravity is conveyed. A severe costume is one that lacks addenda by way of ornament; a severe style in architecture is one that is strictly utilitarian and lacks embellishment of any kind. Rigorous enforce-

ment of a law may result in severe punishment even to the infliction of physical pain. But a severe demeanor may mean nothing more than an *austere* one, that is, an inflexibly cold and dignified and forbidding demeanor—the “don’t-tread-on-me” expression. *Austere* once meant parched, sour, astringent, and is still sometimes so used; from this derives what are, perhaps, its most commonly applied meanings—grave, immovably simple and temperate, impressively formal and “towering.” The word is, however, by no means unfavorable; the Pilgrims were austere, and as result of their austerity were both imperious and respected. *Stern* denotes that which is harder and more forbidding; it suggests authority ready to act, threat on the brink. A teacher may be characteristically austere and temporarily stern. His austere presence automatically demands or inspires good behavior; his stern look and orders get it because of suggested consequences if it is not forthcoming. *Strict* falls between *rigid* and *rigorous* in its connotations; it derivatively means holding or binding tight, and this carries forward into its present-day usage. It emphasizes the idea of holding tight to rule, of exactness in its observance, of conformity with its letter as well as with its spirit. You speak of a strict law as well as of a rigid one, but an immovable post and a dead body are said to be rigid, not strict. *Strict* is more abstract in application than either *rigid* or *rigorous*; its concrete uses are usually the result of transferred epithet.

We deliberately took a ROUNABOUT route up a WINDING road that was sometimes TORTUOUS, sometimes SERPENTINE as it neared the top of the mountain.

Roundabout suggests circularly out of the way or indirect, but it is by no means always used strictly in this sense. Any variation from a straight line may be designated as roundabout; if you go from one place to another by the two sides of a right angle triangle instead of by its hypotenuse, you take a roundabout route. The word is also used figuratively to denote any deviation from directness, as when you say that someone gave you a roundabout answer. *Tortuous* means twisted, curved, bent, crooked, sharply in and out; like roundabout it may be applied figuratively to mean not straightforward, deceitful, shifty. It must not be confused with *torturous* pertaining to torment or punishment, or with *tortious* pertaining to torts (*tort* is a legal term meaning any wrongful act or omission, civil or private, excepting breach of contract, for which civil suit may be brought). All three words come from Latin *tortus*, twisted. *Winding* may be applied to upward or downward or level progress; it suggests smooth or wavy or coiling turns in contradistinction to sharp ones; a winding stairway may be graceful and easy of ascent and descent, whereas a tortuous one is difficult, perhaps dangerous. You will sway in your car in traveling rapidly over a winding road; you will probably be thrust and jolted over a tortuous one. *Serpentine*, in this connection, implies wavy and coiling, absence of abruptness, and very often a spiral movement or formation toward an apex. A serpentine dance is one in which many persons in file move the whole line in and out gracefully, or one in which a single dancer waves her abundant draperies in and out by means of rods fastened to the bottom of her skirt. *Sinuuous* is sometimes correctly used synonymously

with *serpentine*, but it differs in the main by its conveyance of the idea of many curves, intricate bending, undulating or eddying in curves; thus, the noun *sinus* suggests cavity or recess or depression (in which pus gathers). You speak of a sinuous movement meaning an undulating movement, of a sinuous surface (as of a lake) meaning constant rippling of the water. A serpentine action may mean figuratively a treacherous one; a sinuous action or statement may mean figuratively a slippery or devious one. *Devious* itself still means what its derivation says it should mean, namely, departing from the accepted and customary course, and thus perhaps wandering and going circuitously or roundabout, the ideas of erratic, vacillating, indirect, misleading being implied. It is opposed to straight and regular; a devious course, either literally or figuratively considered, may however not be roundabout or out of the way but, rather, one that defies the accepted and conventional route, and by many a turn and twist may really amount to a shortcut. It may be a four-mile walk by road from one place to another, but you may know devious departures from the regular road—byways and footpaths through the woods—that cut the distance in half. When you speak of devious answers, devious legislation, devious thinking, you use the word as it is perhaps most generally used—in an unfavorable figurative way. *Circuitous* means pertaining to a circuit, and thus, derivatively, traveling around or making a revolution; a circuitous journey once meant a journey made by a clergyman or a judge in the discharge of duty, all in the line of duty. But this adjective is now used to mean indirect or roundabout, and thus slow or incommodious or inconvenient. You may deliberately take a roundabout course for pleasure; you are more likely to take a circuitous course because of a required detour. You may be obliged to reason circuitously in order to adjust your argument to a particular audience. *Oblique* means diagonal or slanting, somewhere between horizontal and perpendicular. Figuratively, this word has come to be applied to deviation from right or morality. You speak of an oblique personality, meaning one not normal; of moral obliquity, meaning tendency toward immorality or abnormality.

The ROYAL family appeared on the balcony but not in the REGAL robes in which they had so lately received the homage of their subjects in the Abbey.

Royal and *regal* both stem from Latin *rex*, king. *Regal*, however, pertains principally to whatever manifests the office and the status of a king, to everything by way of pomp and stateliness and magnificence—robes, equipage, regalia, and the like. *Royal* came under Old French influence, and as a result took on somewhat more democratic ways; it pertains primarily to whatever “goes with being a king” short of those things that suggest power and magnificence and pageantry. You speak of royal party, royal salute, royal residence, royal favor, royal society, and of a regal stature, regal bearing, regal ceremony, regal processional. Anglo-Saxon *kingly* pertains more particularly to the man himself, to his personality, his demeanor, his humanity; it means, in other words, like a king, belonging to a king, characteristic of a king. (*Queenly* carries the same connotations on the distaff side.) In general usage these three words are for the most part interchangeable, all applying to

the dignified, the august, the noble, the majestic. This last—*majestic*—is Latin *magnus* (as in *magnificent*), and it means expansively and distinctively great and grand and noble. Like *imperial* it suggests greatness and magnificence to the degree of awe inspiring. The latter takes on “enlargement” in signification in accordance with the greater station it denotes. An emperor is a king plus; the adjective *imperial*, pertaining to emperor, is *regal* and *royal* and *kingly* plus. You speak of imperial domains, imperial palaces, imperial grandeur. Both *majestic* and *imperial* connote greatness that bears its own intrinsic stamp, that cannot pass unobserved. That which is majestic is imposing as result of radiated power; that which is imperial gives pause as result of its exaltation; that which is magnificent is imposing as result of the extent or scope of its impressiveness. The last almost always implies beauty or grandeur on an extensive scale; the others may do so. *Princely* denotes regal, not necessarily in its denotation of nobility as signifying heir to a throne or member of a royal family, but in its connotation of an influential leader, as a prince of the church or a prince of cavaliers or a prince of good fellows, and so forth. It is traditional to think of a prince as a model of young manhood. *August* is Latin *augustus*, venerable or consecrated; it covers all of the foregoing terms in their general applications, and is usually interchangeable with them as they are used in the sense of stately, dignified, grand, imposing, impressive, without thought necessarily of royal blood or titled inheritance, though this last connotation holds, of course, when they are used in such special reference.

The SABOTAGING of the new machines came as a climax to weeks of employee MALINGERING and SOLDIERING.

Sabotage, noun and verb, means to destroy maliciously, or to obstruct or prevent, as, principally, in connection with the progress of industry. It is an adoption from French *saboter* which derivatively means to tread with wooden shoes. The wooden shoes called *sabots* (Old French *cabot*; the second syllable *bot* or *botte* means boot) are roughly made, rapidly turned out, and are worn by the working class. When in the old days a worker became tired of his routine job, or angry at something connected with it, he would throw his *sabots* into machinery in order to cripple production, and he thus came to be known as a *saboteur*, the present agential noun. “To throw a monkey wrench into the works” is a figurative expression meaning to cause stoppage or to embarrass by obstruction, equivalent to the literal one “to throw *sabots* into the machinery.” The noun *saboteur* is also applied by the French to a tie-layer, that is, one who lays railroad ties; since this is a somewhat rough job, and may encourage bungling, the word is also identified with unskillful workers, and it suggests possibilities for interfering with transportation. The abstract noun *sabotage* has now become the name of any planned and perhaps scientific forced stoppage of work by employees. All of these related terms came into English usage to stay during the First World War, though the words themselves and everything they stand for had long been in use in France. *Malingering* is probably French *malingre*, sickly or weakly; it means to pretend to illness or physical weakness and deterioration in order to get out of work. The malingeringer is very likely one who is capable of

"putting on an act" that not only appears plausible but may evoke sympathy from the unsuspecting. The word formerly pertained very largely to sailors and soldiers. But *soldiering* came to be applied to the latter, with much the same meaning, and is now a general term for pretending to work, putting on an appearance of great busy-ness, when as a matter of fact nothing or very little is being done. *Soldier* inherited identification with *malingering* and *malingerer* probably because the wearer of a (new) uniform did not want to get it soiled, or because he was a hired fighter (the word is Latin *solidus* meaning a piece of money, especially soldier's pay) of the state and, thus, of an easily deceived collective employer rather than of a watchful individual one. Civil service employees are sometimes disparaged by being called "soldiers" in this sense. To *slack* or *slacken* is to let up in application, to avoid doing more than is absolutely necessary; the noun *slacker* is used particularly of one who in wartime fails to do his duty or is extremely slow in doing it, but it applies to anyone who neglects to do his civic duty especially at a time of emergency, be it war or other kind of catastrophe. To *quit* is to stop abruptly, to stop work needlessly and perhaps inexplicably. But the noun *quitter* is used also of one who shirks, or who out of cowardice or disgust or temperamental quirk leaves his job. A quitter may, however, have been an excellent worker before quitting. The slang word *loaf* means to idle or lounge lazily, rather out of a constitutional aversion to useful activity, than viciousness or pretense or neglect, and the like. Though the word may be a derivative of German *laufen*, to turn or run, the loafer is very often what he is frankly and unashamedly without any thought of running. *Shirk* is the covering term; it means to avoid work in any way, and often connotes unworthy and discreditable attitude. It is both verb and noun, but agential *shirker* is preferable to agential *shirk*. The word may be a variant of *shark*; it was formerly spelled *sherk*. Dutch *schurk* and German *schurke*, blackguard, rascal, scoundrel, are cognates. It has been pointed out that the man-eating fish may take its name from its rapacity, and from *shark*, a crafty person. But Greek *karchaias* is the name of a kind of shark, and the slang term *shark* meaning one of ruthless propensities may be derived from the name of the fish. At any rate the origin of *shirk*, as of *shark*, remains in considerable darkness. A person known as a shark may very likely be a loafer and a slacker and even a malingerer as far as useful occupation is concerned, but he may get his compensations from expert swindling. He is sometimes also called a *sharker*. In certain popular usage *shark* has, however, decidedly favorable meaning, as when you speak of someone with outstanding skill as being a shark.

"*This is my true-begotten father who, being SAND-BLIND, HIGH-GRAVEL BLIND, knows me not.*"

Sand-blind means partly blind, half blind, as if specks of sand or other particles were blurring vision. *High-gravel blind* is merely Launcelot's play upon sand, meaning more than half-blind (see *The Merchant of Venice*, Act II, Scene ii). *Stone-blind* in such sequence would mean totally blind. *Purblind* is by composition *pure blind* (*pur* was formerly an intensive prefix), and the word once meant totally blind, but it is no longer used with this

meaning. It now pertains in the sense of nearsightedness or dimness of vision, and it is far more often applied figuratively than literally, to mean lacking in insight and understanding, obtuse, dull. *Blind* itself literally means being totally unable to see but it too is widely used figuratively to denote ignorant, dark, obscure, lacking outlet (blind alley), closed, illegible, unintelligible, and the like. Owing to its wide range of application in these senses, it is held by some authorities to be less preferable than *sightless* or *visionless* to indicate absolute loss or deprivation of vision. These may be more specific inasmuch as they have not yet taken on such wide figurative spread as *blind* though both are used in the sense of lack of foresight. They may, in addition, have a somewhat euphemistic quality in them. *Eyeless* means without eyes, and this implies absolute blindness, but a blind or sightless or visionless person is not necessarily eyeless. *Amaurotic* is Greek *amauros*, dark; it is a scientific term now meaning blind or purblind, and connotes sight decay without apparent organic cause. *Cecity* is Latin *caecus*, blind; it is used figuratively as a rule with such meanings as are given for figurative *blind*. *Eclipse*, *obscuration*, *unseeing* are euphemisms for loss or partial loss of sight.

His well-known SANG-FROID was equal to the embarrassing situation, and he soon regained his COMPOSURE.

The first term is an adoption from French, and its use in English is almost entirely figurative; literally it means cold blood, but figuratively it denotes coolness and calmness under stress, keeping a level head and a firm grip on oneself in the face of provocative circumstances. It is a crisp, hard word, and it pertains to a quality that is evoked by occasion and acquired through training and experience for the most part. *Composure* is dispositional and temperamental repose; it implies self-control—conquest over self—especially of the mind, and is a more permanent and more deep-seated characteristic. You speak of a person's composure under trial or ordeal or in a crisis, as on the loss of a loved one or in the presence of disaster; of his sang-froid as he loses at the racetrack or recovers himself from an awkward fall on the dance floor. The two words are, however, frequently used interchangeably. *Poise*, in this company, means self-possession, clearheadedness, dignity, especially in the face of confusing or disturbing conditions; derivatively *poise* means weigh or balance, or the swing of the scales when they are equally weighted (*equipoise*, now passing, is the same word, *equi* being Latin *aequus*, equal, even, level). Both *poise* and *equipoise* are used literally to mean perfect balance or exact equilibrium, but they are applied even more widely in a figurative sense to denote these qualities in reference to bearing and manner. *Counterpoise* is synonymous, *counter* meaning opposite in the sense of balancing; thus, balancing weight or force or equilibrium. *Equanimity* derivatively means "equal mind"; it is often used synonymously with *poise* and *equipoise* and *composure*. However, it emphasizes the idea of even balance between mind and emotion, and equability of psychological make-up. It is broader in its compass than *composure*, and suggests something of the calmness of *sang-froid*. You say of someone that he preserved his equanimity in spite of the numerous untoward incidents that beset the safari; of another, whose mind is easily upset, that he evinced extraordinary com-

posure on the sudden death of his only son. *Savoir-faire* is another French term that has been adopted by English; literally it means knowing what to do, ability to say and do the correct thing at the proper time; thus, good breeding, graceful manners, suavity. *Tact* is its English equivalent; it means readiness in evincing the fact that you know what is right and considerate and correct and graceful under any and all circumstances. *Savoir-faire* is the more elegant term, used more frequently in social and sophisticated circles; *tact* is the general term, used here to a degree, but more often in the practical workaday associations with people.

After the court had given SATISFACTION to the litigants, a RECONCILIATION was brought about between the defendant and the plaintiff.

Satisfaction, as here considered, means legal settlement and reparation, and amends in keeping with offense, according to the exercise of justice; it pertains chiefly to the crime or offense committed. *Reconciliation* means the establishment of agreement and harmony between or among contending parties, reunion, removal of misunderstanding and antagonism; it pertains chiefly to the persons involved. *Atonement* pertains to both the offense and the offended; it is used chiefly of religious relationship rather than of legal and civic matters, meaning to make amends or reparation by way of redemption through sacrifice as between man and his God, to make right at no matter what cost in remorse and suffering. *Atonement*, like *satisfaction*, is measured principally by the degree of offense committed. *Propitiation* is also a word of religious signification for the most part; sacrifices were offered to angry gods in order to appease and placate and pacify them. The word carries emphasis upon the act itself and upon the person or causation that evokes it, rather than upon the offense. *Propitiation* is thus objective, intended to influence a superior power favorably toward an offender. *Appeasement* presupposes sacrifice or offering made in accordance with the demands of the superior power; it usually connotes that which is less voluntary than propitiation. *Expiation* is satisfaction plus atonement and propitiation; it is all three brought to an idealistic completion in meeting the requirements of the law and the original intentions of the lawgiver. Like *atonement* and *propitiation*, *expiation* is used chiefly with religious connotations, and all three words are tending to become archaic in other uses. *Repentance* makes one at peace with himself and with his God as result of avowed reformation sourced in regret and remorse for wrong done; the word is personal and subjective, and is frequently used in the religious sense in reference to Christ's suffering and death on the cross. Derivatively *repentance* means making sorry; *contrition* derivatively means sorrow that grinds or bruises. In both its religious and its more general usage *contrition* denotes a deeper and more searching sorrow than that denoted by *repentance*.

Though he was a man of broad and varied knowledge, he was neither a SCIENTIST nor an ARTIST.

The *scientist* is one whose knowledge of science is not only precise and profound and comprehensive but is at the same time so organized and systematized that it is expertly usable on call. This is but an elaboration of

the old true-and-tried definition of science as classified or systematized knowledge. The *artist* is one whose knowledge is manifested by skill and systematic application in aesthetic production, whether that production be for utilitarian ends (industrial art) or for cultural ones (fine art). This is but an elaboration of the old true-and-tried notion of art as knowledge made efficient by skill. *Science* is Latin *scire*, to know; art is probably Greek *αρω*, root of *ararisko* meaning to fit or join or put together, and herein still lies the fundamental difference—the scientist knows, the artist does. But the artist has something over and above any mere definition or explanation, something that transcends and eludes expository terms. He learns all the rules at first; they are his science. Then as his genius matures he may throw them all aside and develop his own rules which become a part of his artistic individuality. Pigment and mixing and canvas and measurement represent the science that is basic to painting, for example; but the artist emerges as transcendent taste and skill and inspiration are made evident in a finished work. *Philosopher* is Greek meaning lover of wisdom; it is a word of wide application just as *scientist* is. The everyday philosopher is one who is possessed of much knowledge and has a knack of uttering deep and piquant comment on ordinary affairs, and the everyday scientist can turn a skillful hand to a thousand and one things. In the academic sense, however, a philosopher is an adept in one or more of what are called the three fundamental philosophies—the metaphysical, the moral, the natural; and a scientist is an expert in one or more of the so-called physical or natural and technical or mathematical sciences. In much usage the terms are synonymous. It has been said that *philosophy* suggests cerebration; *science*, experimentation. *Virtuoso* implies adeptness in art work, masterfulness and finesse in a technique and criticism. A piano virtuoso understands, of course, the technique of playing, and he is also thus a skilled musician. The word is used most largely in connection with instrumental music, though it was once and still is sometimes applied to a savant or a philosopher or a scientist—anyone able to color skill and performance with a kind of spontaneity. The *connoisseur* differs from the virtuoso in that, though he is an expert judge and critic, he is not necessarily (usually not) a practitioner in the field in which his judgment and discernment are so competent. *Connoisseur*, too, has wider and more general applications than *virtuoso*. You may call a modiste or a teataster a connoisseur, but you may not call either a virtuoso.

They have SCRAPPED all the old equipment, and SHELVED plans for re-fitting.

What you *shelve* you may put aside temporarily or postpone indefinitely. What you *scrap* you cast aside as rubbish or wastage, though in regard to material things *scrap* may indicate merely transference of use. What you *scrap*, in other words, you have no further use for though someone else may find a use for it. What you *shelve* there is a chance that you may find use for later, and so you place it "on a shelf" for safekeeping. *Junk* is a slang equivalent for *scrap*, not for *shelve*; it may be Latin *juncus*, rush or bulrush, from which containers were formerly made for cheeses and cream, and which were thrown away after they had served their purpose. *Junket* is a diminutive, the

delicacy once being borne to markets in rush baskets, and a political tour known as a *junket* probably comes by its name as result of the picnic lunches that were carried originally in containers made of rush. But *junk* may be related to *chunk* which is cognate with *chuck* and *choke*. (Though much of all this is philological guesswork, certain it is that *junk* in this association is not Chinese *jong* or *djong*, a harbor boat, notwithstanding the many challenging attempts to establish a connection.) What you *junk* you throw away because you have no use for it, but the word may suggest the *junkman* (not *scrapman*), one who salvages articles thus junked or scrapped for direct or indirect sale. What you *reject* you literally "throw back," not because it is valueless but, rather, because you yourself do not want it, have no use for it; a manuscript that is rejected is sent back to its author, and an offer that is rejected is declined or refused. But the word implies offer or presentation made without solicitation as a rule, and does not necessarily convey the idea of uselessness or worthlessness. *Discard* usually does; you discard clothing that is outworn or out of style or that misfits or that is no longer to your purpose. It derives from card playing, meaning to reject a card from your hand, and in bridge to play a card other than the suit led and other than trump. Like *reject*, *discard* may be used of something that has intrinsic value and in no way necessarily implies worthlessness or uselessness. War material that is not in accordance with specifications is rejected. If certain of it is found during the war to be dated as result of modern invention, it is discarded. Parts of rejected or discarded material may, however, be shelved in the belief and hope that they can be used at some future time. Material that has been used and thus served its purpose may be scrapped or junked, as may unused material when the war comes suddenly to an end (to the joy and profit of salvagers). *Dismiss* in this company pertains chiefly to abstractions; you dismiss something from your mind, that is, cast out or throw off thought and consideration of it or refuse to hear or entertain it, just as literally you dismiss someone from your presence. *Delete* means to erase or eliminate or destroy, and it applies principally to items in manuscripts and galley and page proofs (the printer uses the clipped form *dele*); the word is Latin *delere*, destroy (in printing practice the sign used to denote deletion is the Greek letter delta δ). Large sections of printed matter that are to be destroyed or taken out are, in the cant of the printshop, marked *kill*. This may mean destroy altogether or take out of present composition and hold setup or keep in type (shelve) for use in another job. *Pi* or *piè* literally means to disarrange or mix up type either as result of accident or deliberately, and it thus implies that coherence of reading matter is destroyed but not the type itself. *Cast* or *cast off* (*out*, *away*) is used for any throwing off in the sense of getting rid of or rejecting or repudiating; you speak of castoff (discarded) clothing, castoff (rejected) lover, cast out (scrapped) food, cast away (repudiated) fortune, and so forth. *Molt* (*moult*) derivatively means to change for; it applies to casting off feathers, hair, skin, horns, to "make way for" new. *Shed* in this company suggests repelling, getting rid of that which may burden or embarrass. It is more general than either *molt* or *slough*, but the three words are frequently used interchangeably in literal as well as in figurative (often facetious) use. You say that Rover is shedding his coat, and that

you are about to "shed" your red flannels; that the diseased tissue has now been entirely sloughed off and that you have sloughed all your pet slang expressions; that your canary is molting and that your sister has at last molted that old dress. *Denude* means to make nude or naked; it pertains to stripping or divesting of covering, or laying bare or exposing to view as result of removing overlaying material. You say that a barked tree or a desert is denuded, that erosion has denuded rock formation; the word may be applied in the sense of undressing or uncovering a person, but strip, disrobe, divest, take off are preferable in such connection. To *bare* in this company pertains figuratively more often than literally in the sense of to disclose or reveal or expose but it may be used, especially in the phrase to *lay bare*, with the meaning of uncovering or taking off.

He took the offender suddenly by the SCRUFF of the neck, and thus began a SCUFFLE the like of which had seldom been seen in Hicksville.

Scuff means the back of the neck, especially that part by which a cat may be held; it was once *scuff* as well as *scuft* and *scruft* in folk usage. It is for the most part synonymous with *nape*, though a rougher word and less often and less freely applied to human beings. *Nape* also has an extended usage in its meaning back part of; it may be a corruption of *nap* (Anglo-Saxon *noppe*), a soft fuzzy surface, and it has been suggested that it springs from Icelandic *knapp*, button, in "honor" of the top vertebra that sometimes stands out. *Scuff* has also been identified with the idea of hair through deriving it from Icelandic *skopt*, hair of the head. *Scuffle* suggests a rough-and-ready, haphazard struggle, any confused disorderly encounter. It is a frequentative of *scuff* which suggests noise as result of dragging and shuffling movements. *Shuffle* is not synonymous with *scuffle*; it pertains to things by way of mixing in bulk or mass without any attempt at order, and to a walking gait that is clumsy and dragging and lazy. It is a frequentative of *shove*, not of *shovel* as was once supposed, and is cognate with *scuffle*. *Scrimmage* (Scotch *scrummage*, formerly *scrimish*) means any confused struggle, and is thus synonymous with *scuffle*, but it has special meanings as, for example, in American football—the play after the ball has been placed on the ground and then snatched back, the play not ending till the ball is dead. In Rugby a somewhat similar play is called *scrummage*. And in war a scrimmage may be a marginal unexpected set-to between small opposing forces (the word is a corruption of *skirmish* which is Old French *escrimer* or *eskermir*, to fence. Shakespeare's *scrimmer*, fencer, is the same word, as is German *schirmen*, to guard or shelter. *Scaramouch*, the name of the old Italian stock comedian—a cowardly buffoon—is likewise *skirmish*, Italian *Scaramuccia*, now often written as a common noun).

There could be no excuse for the SCURRILITY that was heaped upon him but the OPPROBRIUM was to be expected, and the CONTUMELY naturally followed.

Scurrility means gross, perhaps obscene abusiveness, low and foul-mouthed condemnation and censure. The word carries with it no idea of anger or temper necessarily but rather that of coarse and condescending reproof and shaming as in the manner of buffoonery (Latin *scurra*, jester or buffoon).

Opprobrium is weaker than *scurrility*; it implies shame and disgrace and infamy, together with reproach—the crying of shame scornfully and disdainfully but not necessarily abusively or injuriously. You speak of the state or condition of opprobrium as well as of the act; that is, opprobrium consists in the state of disgrace itself as well as in the consequences evoked by it. *Contumely*—noun “made up” as adverb—is more “pantomimic” than either of the two foregoing words; it pertains more to the manner or attitude of scorn and disgust and insolence, more to contemptuous treatment than to reproachful language, though it covers both. *Scurrility* “curses out”; opprobrium cries “Shame on you!” contumely gathers up its skirts and turns its back. *Obloquy* means “speaking against,” detraction by tongue, the condition of generally being spoken against, derogation with or without the intention of disgracing. *Scold* is the Anglo-Saxon equivalent of Latin *rebuke* and *objurgation*, but running “true to its blood” it implies ruder and more forthright expression and less discriminating application. *Infamy* suggests notoriety, and is thus to a great degree the antonym of fame and notability; it implies being known and recognized as dishonorable, and lacking in esteem and reputation; one who becomes infamous may as result be disqualified to serve in private enterprise as well as in civil and economic capacity. *Ignominy* is often used synonymously with *infamy*; it is, however, somewhat stronger, implying impossibility of living down or overcoming. Ignominy may drive a person away from his community; infamy, keep him unrespected, because disgraced, in it. *Calumny* has in it derivatively the idea of deception; it implies false report and accusation and malicious defamation. The calumniator is bent upon injuring another’s name and reputation by means of gossip and slander, usually for some ulterior personal motive. *Scandal* denotes less sweeping and vicious attempt to blacken the character and name of another; calumny has been called verbal assault, scandal verbal attack. The latter pertains more particularly to gossip and backbiting and discreditable aspersion; the former to deliberate and aggressive effort to bring about the downfall of its subject. In this company *slander* pertains to the propagating of calumny without taking pains to discover whether it is to any degree justifiable, or caring whether it is; it would spread gossip and scandal and calumny more for the satisfaction of doing injury to the subject and seeing him suffer, than for any other specific purpose. *Roorback* denotes a political calumny published for the purpose of injuring a political opponent (it is a fictitious personal name first used in 1844 in a canard against James Knox Polk, then candidating for the presidency, the title of the paper being *Baron Roorback’s Tour through the Western and Southern States*). *Zolaism*, based upon the surname of Emile Zola, means calling a spade a spade, mincing no words in depicting the gross and vulgar and immoral; it was suggested by the French novelist’s bald and detailed realism and absence of reserve. The vogue of both these special nouns is now spent.

The police thought the car had been SECRETED somewhere off the mountain road but they found it HIDDEN behind the hedge in the front yard.

That is *secreted* which is deliberately placed in hiding usually with an ulterior motive and by no means always a favorable one. That is *hidden*

which may or may not be consciously placed out of general view, withdrawn or withheld from sight or knowledge, obstructed from view or approach by any means whatever; its Latin correlative is *conceal*, and the Anglo-Saxon *hide* is in most usage interchangeable with it. But *conceal* has intention in it; *hide* may or may not have. A thing may be accidentally hidden; it is purposely concealed; it is designedly secreted. You secrete a stolen car from the police; you conceal (that is, do not divulge) its place of deposit; you hide your face by your raised arm when the newspaper photographers try to take your picture. If you *cloak* a fact, you cover it over and around in one way or another; if you *suppress* it, you "squeeze it under," that is, you keep it from the public; if you *dissemble* regarding it you pretend that it does not exist or you try to throw people "off the track" when they attempt to discuss it or speculate about it; if you *disguise* it, you mask it to make it appear that which it is not by changing its import, and you may do this without dissembling or without attempting to cloak. That which is cloaked may be said to be *shrouded*; that which is suppressed, *buried*; that which is dissembled, *counterfeited* or *camouflaged*; that which is disguised, *masked*. *Hide* is the generic term covering the others here treated.

Under chemical analysis the SECRETION was found to contain a high percentage of deadly VENOM.

Secretion is substance that is extracted from the blood through the action of glands or other organs; it may be used by the body for the promotion of some organic function or thrown off as waste. In plant life it is thrown off from the sap through cellular action. The word pertains to both the action itself and to the substance or secretion so produced. Saliva, milk, resin, sweat, urine are secretions. *Excretion* is secretion that is waste or useless or harmful; sweat and urine and feces (faeces) are excretions—they are of no use in bodily functioning, are not turned back by nature purposively. Other names for feces are *excrement* and *ordure*, both used to denote dregs, waste, sediment, foul matter, dung in general. *Venom* is the poisonous fluid secreted by snakes, scorpions, bees, and other creatures that simultaneously with biting or stinging communicate it to their victim. The word is used principally with reference to serpents, but any poisonous matter thrown off by plants is also called venom. Poison ivy, oak vine, nightshade, henbane, and certain other plants, may be venomous to the touch or may give off a venomous juice or pollen that is dangerous to certain animals. A chemical solution especially prepared to kill mice and rats and woodchucks, and the like, or a plant that is death to them, was formerly called a *bane*—ratbane, henbane, catbane, and so forth. But this was a special extension of the word, which is Anglo-Saxon *bana* meaning death or murder, and which was used to mean ruin, death, destruction, calamity. This derivative usage has been weakened by wide figurative application, and you now speak of any annoyance or trouble or disliked person or taxes (!) as a bane or as the bane of your life. *Venom*, too, is widely used in figurative connotations, as when you say that you have been made the object of someone's venom, meaning that someone has said or done spiteful or vicious things calculated to harm you. *Serum*

means the watery part of any animal or vegetable fluid; whey is the serum of milk, and the transparent greenish yellow fluid that surrounds blood clot is blood serum. In its original state, serum may be normal and healthy or morbid and pathological. Animal blood that has been subjected to a process of immunization may be used as a therapeutic or diagnostic agent or as an antitoxin, and the word is used today chiefly in this latter preventive or remedial sense. *Virus* means venom or snake poison, and was once used interchangeably with *venom*. In modern usage, however, it is extended to mean the poisonous contagious matter secreted by the juices of an infectiously diseased organism, as in the case of smallpox. *Vaccine* is the finely filtered, highly attenuated virus of cowpox (an acutely contagious disease of cows) especially prepared for use in inoculating or vaccinating against smallpox in human beings; it is, as a rule, the dried or fluid lymph poison or a part of the crust from the blister or pustule or pock (pox) that characterizes the disease. The virus of one organism injected into another produces like disease; thus, vaccine really immunizes by transmitting a very mild case of the same kind of poisoning. But *vaccine* may also denote any agent capable of immunizing through inoculation, and both *virus* and *vaccine* are used figuratively; you speak of the virus of Fascism or Communism, and of the counteracting vaccine of democratic propaganda. *Toxin* denotes a poisonous secretion product thrown off by animal or vegetable or bacterial organisms; it is, as a rule, a poison secreted by a microbe or micro-organism that causes some specific disease, and is sometimes called *toxin proper* or *true toxin* or *exotoxin* in contradistinction to *endotoxin*, toxin that is retained in its cell until liberated by certain microbes without inducing antitoxin within the animal organism. Typhoid fever is endotoxic; tetanus and blood poisoning caused by the absorption of outside poisons, as through a wound for example, are exotoxic. *Ptomaine* (*ptomain*) was devised by the Italian chemist Selmi from Greek *ptoma*, corpse, a bad coinage always requiring us to remember that the dead bodies referred to are those of the putrefactive bacteria rather than the human body itself in which they operate and spread their poisons which may or may not be harmless.

She SELECTED the blue for its appropriateness and durability but she really PREFERRED the green.

We do not always select what we prefer, or choose what we like. *Select* is to discriminate in choosing, and *choose* is a generic term meaning exercise of the will and the judgment in fixing upon something. *Select* is thus a specific form of *choose*. *Pick* implies rejection upon somewhat closer carefulness than *selection* does; and *cull* is more specific yet, meaning patient labor and gleaning in order to arrive at what is desired. *Prefer* in this company involves the heart as *select* involves the head. Heart and emotion would say *Prefer* this to that. Head and mind would say *Select* that rather than this. Wisdom as to a sense of values very often leads one to choose or select what he does not prefer. But where there is no preference, convenience may be the guiding force in a choice. If, however, you choose what is easy and simple, you cannot be said to select, for there is little if any discriminating judgment brought to bear, proximity or other convenience being the guiding

motive. *Elect* is for the most part indicative of a collective form of selecting, principally in the political or voting sense. Candidates are chosen; office-holders are elected from the chosen candidates.

I refuse to be impressed by his untiring SELF-ASSERTION and consuming EGOTISM.

Self-assertion denotes positive and insistent declaration of what one feels to be his privilege or right or interest; the self-assertive person never lets others forget what he considers is owing him either from them in particular or from the world in general. Both *egotism* and *egoism* imply great emphasis upon oneself and upon one's self-importance. The former is aggressive and external, and too much manifested in speech and action. The latter exists chiefly in thought; it is internal and is, thus, less likely to offend. The egotist makes it known by speech that he thinks himself important; the egoist, by thought. *Egoism* is also the name of the philosophy of self, as opposed to *altruism*, the philosophy of the other fellow. The two words are increasingly used interchangeably, but *egotism* is a closer synonym of *conceit* or *self-conceit* than is *egoism* which should never be used in this sense. *Altruism* (French *altruisme*) was coined by Auguste Comte (1798-1857) as a needed antonym of *egoism* (French *egoisme*) which the Roman Catholic theologian Cornelius Jansen (1585-1638) and his followers had introduced almost two centuries earlier. The philosophy of altruism is sometimes popularly called the philosophy of otherism. *Conceit*, the more general term for *vanity* and *egotism*, is excessive and, perhaps, arrogant self-esteem that invariably arouses resentment if not ill-will in others. *Self-conceit* is a repetitious emphatic form, and like *conceit* is unfavorable in connotation. *Self-esteem* may be unfavorable also, but it is used constructively and favorably in the sense of self-respect, and in the sense of that "certain amount of egotism" that everyone should have in order to radiate *self-confidence* rather than *self-consciousness*, the latter being that concentration upon self that may result in the feeling of inferiority, the former that which may be necessary to enable one to do and be his best. It is important to remember that *self* in *self-confidence* and *self-consciousness* does not always mean *over*. A certain amount of *self-confidence* and *self-consciousness* is necessary to efficiency; too much of either is likely to spell defeat chiefly because of the reaction of others.

The SELF-DENIAL that he never lets us forget has an ulterior motive but the SELF-RENUNCIATION of his mother makes her well-nigh a saint.

(As an initial combining form *self* is always hyphenated.) *Self-denial* means denying oneself of something, usually in response to conscience or duty but by no means always; it is self-denial when one gives up a pleasure for the sake of economy or self-improvement or the accomplishment of some task. But it is also self-denial when one gives up a journey that he would like to take, in order that, by staying at home, he may benefit personally in some other way. The term is thus by no means always indicative of high principal and unselfishness. *Self-renunciation*, on the other hand, denotes the giving up of rights and privileges and claims—the renouncing of whatever pertains merely to self—in order that others may be helped or that oneself may be

made better as result of sincere moral satisfaction; it is a disclaiming or a repudiation of self in the service of others or the betterment of the one who practices it. *Renunciation*, in this company, means the same, the hyphenated *self* merely emphasizing and focusing the meaning personally. *Abnegation* and *self-abnegation* are stronger than *renunciation* and *self-renunciation*; the latter are more objective, always suggesting to some degree a something to be yielded; the former are subjective, implying the characteristic of self-erasure or forgetting that there is or can be any such thing as self-interest or self-consideration. A mother will evince self-abnegation for her child until it becomes *self-sacrifice*, that is, until she becomes ill and perhaps dies for the sake of the child. *Self-sacrifice* means the complete giving of oneself to the point of obliteration or nonexistence. While there is in this company no term stronger than *self-sacrifice*, *self-immolation* is a very close approach to it. This term, however, suggests more of the formal or ceremonious in connection with sacrifice, and thus more of the deliberate, and *immolation* itself not infrequently suggests plurality. You speak of those self-immolating lads who dashed into the fray from which they knew they could never return, of the self-immolation of Father Damien, of the self-immolation of a daughter who silences all desires and inclinations and worldliness to take the veil. *Self-control* is merely self-command, having one's feelings and energies and faculties in control of the will; like *self-denial* it may be used in both favorable and unfavorable senses, usually the former, as, respectively, "turning the other cheek" under great provocation, and maintaining poker face to deceive another and perhaps lead to his undoing.

His extreme SENSITIVENESS made him an easy target for ridicule, and his FEELINGS were as a consequence always being hurt.

Feeling is a generic or covering term meaning anything from mere bodily consciousness to positive sense reaction and responsiveness including even agitation and excitement; it is the antonym of judgment and reason. *Emotion* derivatively means moving out; thus, it has come to signify the showing or revelation of feeling under stress, agitation, excitement, fear, anger, surprise, grief, and so forth. Mere feeling very often ends where emotion begins. But *emotion* used in the sense of quiet manifestation of deep feeling, may be synonymous with *feeling*, and *feeling* may include *emotion* in its entire gamut. *Emotion* is the higher, more poetic term; *feeling* the common or popular one. *Emotion* is of the mind; *feeling*, of both mind and body. *Sensitiveness* is keen, acute, delicate feeling, brought about by stimuli very often that are not easily apparent and resulting equally often in a too exquisite reaction on the one hand or in a morbid one on the other; the sensitiveness of a musician's ear enables him to hear and enjoy—or suffer from—tones that escape the ordinary listener. *Sensibility* is more general, denoting in much usage nothing more than the mere capacity that enables one to feel, but it is used very often to indicate the higher feelings and emotions. When you say of someone that he is possessed of fine sensibilities, you mean that he has fine and cultivated and enlightened feeling and taste and discernment. But you may also speak correctly of his sensibility to noise and vulgarity and weather conditions, meaning thereby his positive consciousness

of them. Sensitiveness may be sensibility carried to an extreme degree. *Sense* and *sensation* are other names for consciousness or awareness of inward or outward conditions, the one being the more physical, the other the more mental; the one being of the body for the most part, the other of the mind. Your sense of touch tells your flesh when you burn your finger; your mind gathers a sensation of burning. *Perception* interprets the cause of the sensation, in this case, namely, a hot stove or a candle or, ultimately, fire or heat; it is mental action that relates a sensation to cause or stimulus. *Conception* is a generalized notion or idea based upon reality; as result of your foregoing experience you form at least one conception of fire or heat, namely, that it will burn your flesh if and when contact is made. Sense is on guard; sensation reports; perception interprets; conception establishes ideas and rules and working experience. *Susceptibility* is a stronger and more pervading term than *sensitiveness* and *sensibility*; it includes both but it emphasizes the idea of lastingness as well as that of depth, and it denotes at the same time an immediacy of response not indicated by the other terms. Your susceptibilities make you capable of being impressed easily and deeply, and nonresistant to exposure of any sort. Your sensitiveness is, as a rule, of shorter duration, though it may be temporarily just as acute. But in much usage the two words are synonymous.

Their behavior is not only SENTIMENTAL and SOFT but downright MAWKISH.

Soft, in this company, suggests weak or fatuous, inclined to be foolish in manifestation of affection, given to superficial emotionalism in human relationships. *Sentimental* implies exaggerated emotionalism displayed as affectation or temperament—or pure exhibitionism, without basic inner feeling; sentiment (sentimentality) is veneer or outer showing, not deep and genuine feeling, and the derivative adjective here used may thus connote insincerity by way of displaying feeling for the sake of giving a false impression or promoting an ulterior motive. *Mawkish* denotes sentimental plus, sentimental to the point of nausea and loathing and insipidity (*mawk* is an old form of *maggot*, *mawkish* of *maggoty*, earthworm or wormish, and thus, by extension, oversentimental or sickening). *Cloy* is an aphetic form of old *acloy* which means choke or stop up by nailing. It is now used figuratively to connote "too much of a good thing" not only in regard to physical appetites but to excessive manifestation of emotion in any connection. In this company it suggests the disgust engendered by effusiveness of affection. *Maudlin* suggests a pathological condition that manifests itself in fits of temperament—weeping, whining, extravagant, effusively silly and demonstrative (it is a corruption of Old French *Madelaine*, English *Magdalen*); a drunken man becomes mawkish when he vomits as result of his drinking, maudlin when he sobs and cries volubly. When he becomes rough and aggressive he makes himself *repugnant*, that is, he begets aversion and resistance (the second syllable is Latin *pugno*, fight, the root also of *pugnacious*). *Gushing* is probably an echoic word ultimately; it means outpouring, displaying effusively, "putting on an act," demonstrative out of all proportion to provocation, and thus superficial and insincere. It may indicate, however, mere automatic mannerism without

much if any thought or emotion behind it. Anglo-Saxon *sickening* and Greek *nauseating* are in this connection for the most part interchangeable; they denote the objective result—the effect upon others—of softness, sentimentality, cloyment, mawkishness, gush, though sentimentalists and mawkers and gushers, and the rest, have been known to make themselves sick with their own disgusting behavior and language.

Now, that the storm and stress had passed, her SERENITY was beautiful to behold, and it was a great COMFORT to all her friends.

Serenity derivatively pertains to "clear upper air," unclouded by anything that is untoward or ruffling; it suggests something of the idea of exaltation, of being above the disquieting influences of mundane matters, and remaining aloof to them. *Comfort*, in this company, suggests relief and freedom from concern, with the substitution of good cheer and peace of mind and, in general, freedom from trouble of the spirit. Both literally and figuratively *comfort* implies cessation or comparative diminution of pain as result of removal of the cause. *Placidity* implies absence of disturbing or ruffling influences, with its consequent prevailing tendency toward peaceful and untroubled demeanor; it is by no means always a complimentary term. A person who is temperamentally sanguine (and physically stout?) may not be sensitive to disturbance, may indeed by nature be callous in regard to it, and may thus be said to be *placid*. "Placid cows" would be more accurate than "contented cows," though lacking both in rhythm and alliteration. *Calm* is general, and is loosely used interchangeably with most of the other terms here discussed. It almost invariably suggests its antonyms *storm*, *stress*, *frenzy*, *agitation*, and implies preliminary struggle or difficulty. Originally *calm* was used of atmospheric conditions, especially those connected with the sea. *Tranquility* has less of the sluggish and dull in its connotations than *placidity*, less of the external implications carried by *calm*; it is at the same time less lofty and ethereal than *serenity*. It means that inner quiet and repose that derives very often in natural constitution; a tranquil scene, a tranquil person, a tranquil sea are subjectively and inherently peaceful. You speak of the calm after storm, of the serenity of the sky, of the placidity of the countenance of Buddha, of the comfort you feel after a loved one is declared by the doctors to be out of danger. *Ease*, physically and therefore literally considered, pertains to the absence of hardship, toil, pain, discomfort; in extended use it means quiet and peaceful and unworried state of mind. *Relaxation* suggests "recess" that is surcease from toil temporarily, discontinuance of exertion for a period; but it may pertain to a diversion, such as recreation, indulged for the purpose of relieving the tension and arduousness of steady work. It may thus mean rest or repose that comes from work stoppage altogether or from that superinduced by exerting oneself in an entirely different field from that in which he usually works. Again, it may apply to abatement or diminution of effort in the regular course of activity. *Imperturbability* may, like *tranquillity* and *equanimity*, imply inherent constitutional quality; it suggests a kind of fortification against annoyance or alarm or disturbance of any sort, such power to remain cool and collected under the most trying circumstances as to enable its fortunate possessor to remain easily aloof to them and uninfluenced by them. *Nonchalance*, by partial

contrast, is a mask; it emphasizes evidencing a manner of coolness and indifference and unconcern even though there may be considerable agitation within.

By SHARP practice and CLEVER manipulation he had managed to outdistance all of his competitors.

Sharp, in such figurative use as this, means quick, keen, acute, ready, and artful in taking advantage, perhaps unfair and unscrupulous; it is used with these meanings pretty largely in an unfavorable and uncomplimentary sense. *Clever*, too, in this company has come to be a word of questionable compliment, often conveying the idea of mental skill and dexterity that are exercised superficially and without too high a regard for principle. But in its favorable uses the word pertains to quickness and fitness of mind, readiness and quick wittedness that may be temporarily impressive; it connotes even here, however, superficiality rather than profundity, and it was once used in the sense of simple and good-natured and easygoing. *Smart* has long carried the idea of alertness, dash, wit, shrewdness; it too is perhaps about evenly divided as between favorable and unfavorable suggestion. You may be entirely complimentary when you speak of someone as being smart, meaning thereby that he has shown keen good sense and spiritedness. But you may be uncomplimentary, meaning that he has been "too smart" and could not restrain the impulse to outdo impolitely and perhaps dishonestly. Applied to dress and appearance, *smart* means spruce and up-to-date and stylish, and in all of its many uses it has deeper significations than either *sharp* or *clever*. You say, constructively, that someone is a smart young fellow, with a clever way of expressing himself and a mind as sharp as a whip. You say, not so constructively, that someone makes a smart (pert) reply, a clever (flippant) retort, and a sharp (unprincipled) deal. *Ingenious* may be used unfavorably, and frequently is, but it is less correctly so used; it means having and manifesting inventive and resourceful qualities, and is often used synonymously with *smart* and *clever* and *sharp* in their constructive senses. But enemy number one may, of course, be ingenious in devising ways and means for ensnaring men, and may thus be a genius in diabolic and fiendish designs upon society. It is far better used as a synonym for gifted, talented, capable, able, expert, and the like. *Slick* is a variant of *sleek*; it originally meant smoothing or making smooth, and still does in literal usage. But figuratively it is used unfavorably to mean tricky in ingratiating and plausible ways. *Smooth* is used synonymously with slick in this sense, conveying in addition a little of the idea of flattery. *Happy*, in this association, means appropriate and timely and felicitous, especially in regard to conduct or expression. Its antonyms are *malapropos*, *untoward*, *gauche*, *unhappy*. You say that a toastmaster made many happy introductions, that a nervous witness made many unhappy slips on the stand.

Neither his SHIBBOLETH nor the IDEOLOGY that it represents can be taken as anything more than the merest philosophical FOIBLE or psychological MANEUVER to attract the morons to an unworthy movement.

Shibboleth is the Hebrew word that the Gileadites used to detect the fugitive Ephraimites, who could not pronounce *sh*, and who, as a consequence

said *sibboleth* (Judges 12:6). The word was therefore a test, and it today means test or criterion or watchword or principle by the use of which (or the inability to use it) one may betray party or affiliation or real meaning. *Ideology* was coined by the French philosophic school of Etienne Bonnot de Condillac (1715-1780) and Destutt de Tracy (1754-1836) to fill the need for a name to designate the science of ideas, the manner or content of thinking as evidenced by a group or class, a system of concepts. It was suggested by Greek *idein*, see, which is akin to Greek *eidolon*, idol. This dictional kinship may be important in considering how the word *ideology* has sometimes degenerated in meaning in connection with such schools as Nazism and Fascism and Communism, each constituting a highly prejudicial system of ideas that are in conflict with the ideology of democracy. Their ideologies became their idols. *Idea* was itself formerly correctly pronounced *idee* (cf. French *idée*—*idée fixe*), as it still may be in provincial parts. It antedated *idea* by more than a century. Napoleon was probably the first great leader to make use of *ideology*. In his condemnation of the Parliament that lost the American colonies for England he said that it had submitted to men of theory—to doctrinaires and ideologists—rather than to practical men. *Foible* means frailty, peccadillo, imperfection, perhaps an endearing little weakness; it is an Old French word from Latin *flebilis* meaning weak. *Feeble* is the same word. *Forte* (French *fort*) is its antonym. Both are fencing terms. A man's forte and foible (*le fort et le faible*)—his strong and weak points—are irrefutably revealed by his use of the foils. The words were sometimes also used to denote the upper or stronger part of the blade and the lower or weaker part. *Maneuver* denotes literally any movement as of troops or naval forces, any shift of position or rearrangement; figuratively, any artful or tricky or skillful or dexterous proceeding, especially in dealing or in mental gymnastics or dialectic. The word is French *manoeuvre*, and this spelling is still used in English. But the originals—Latin *manus*, hand, and *opus*, work—were simplified into *manu-opera* (Low Latin had it *manopera*), so the simpler *maneuver* is being accepted by the purists without a qualm. It is interesting to note that *manure* is a doublet. Derivatively it means to cultivate by manual labor; that is, manure has to be worked into—maneuvered into—the soil by manual labor or, at least it once had to be (and is still by machinery if not by hand). From all of this the noun *manure* easily enough came to mean *fertilizer*, a substance or composition calculated to make land productive.

The SHIMMER of her satin gown, the SPARKLE of her gorgeous jewels, the TWINKLE of her radiant eyes, the SCINTILLATION of her ready conversation, the SPLENDOR of her personality—well, they were all too much for the senator, so he proposed on the spot, blushing to the very top of his SHINING pate.

This sentence is taken from a nineteenth-century novel that was widely read in its day. *Shimmer* means soft, fitful, tremulous, wavering luster; it is the "soft" equivalent of *glitter* and *glimmer* which connote more of the hard or brittle, as in "The glitter and the glimmer of the brass and bronze." *Glimmer* contains something of the idea of distance; *glitter*, that of close,

showy, even adverse. *Sparkle* connotes quick, sudden, flashing; it pictures the idea of sparks being thrown off, as from an anvil. *Scintillation* is the Latin equivalent of Anglo-Saxon *sparkle*; it means the throwing off of sparks, and is the learned and more figurative term. Anglo-Saxon *flash* and Latin *coruscation* are parallels or equivalents, both meaning sudden and fleeting eruption or burst of light, the latter again being the more learned and figurative. *Twinkle* connotes intermittent, light that sparkles in the intervals of movement; it also denotes the time taken to wink the eyes. *Splendor* implies brilliance and strikingness, a beauty less temporary or fleeting than that indicated by the preceding words. *Glisten* is brightness or scintillation dulled by moistness, a "whispering sparkle"; stars glisten through a mist. *Glance* indicates sideways and momentary flash, and usually reflected or indirect light. *Gleam* connotes steadiness, often of short duration, and it has in it the idea of a medium, as a gleam through a window or a gleam through the clouds. *Shine* connotes greater and more enduring steadiness than gleam, a more or less permanent rather than a transient quality. *Glow* is likewise characterized by steadiness, and it may also connote heat and subdued color. *Glare* is intense and dazzling steady light, an unsubdued glow. *Flame* is sudden and uneven fire that may burst forth unexpectedly and as unexpectedly disappear, whereas *blaze* is flame that has become steady and has developed force and energy and current. *Flare* is expanding intermittent light or momentary flame that dazzles or blinds. *Incandescence* is "glittering whiteness" of light and heat, lasting by comparison, sometimes glowing and shining; the horse-shoe becomes incandescent after lying in intense fire under a bellows. *Luster* suggests softness and colorfulness, as from light reflected in fabrics or jewels. *Gloss* is artificial and superficial luster, as in polished copper or other metal. *Light* is the parent term of all of the foregoing as well as of many other synonyms and nearsynonyms.

Though they liked the show immensely, they thought that certain EXHIBITS might have been arranged to better advantage.

Show is a general colloquial term covering anything and everything concerned in public or private display—circus, spectacle, wild-west show, theatrical performance, moving picture, exhibition, fair, exposition, parade, horse show, and so forth. *Showing* is sometimes substituted for it, especially in private or special displays, as in a showing of paintings at an art gallery or a private showing given by a couturier; it connotes somewhat greater elegance or exclusiveness than *show*, and may emphasize selection and quality. *Exhibition*, in this company, suggests a more or less celebrative showing of the products of a community or organization, such as livestock, fruits and vegetables, canned goods, along with athletics, music, horse racing, and the like. A county or other fair is sometimes called an exposition, though *fair* suggests as a rule that which is less copious and less pretentious in scope and variety; you speak of a church fair, a club fair, and industrial fair, a trade fair (see below). *Exposition* is broader and more comprehensive than either *fair* or *exhibition*; it is used chiefly of country or a region or the entire world; you speak of a national exposition, of a street fair, of a township

exhibition. The three words are, however, used interchangeably, and you hear and read of a world's fair, of an exhibition of schoolwork, of an exposition of automotive machinery. *Exhibit* pertains to any article or articles placed on view at a fair or an exposition or an exhibition; much skill is usually brought to bear in the arrangement of exhibits at a show, for the reason that boards of judges not infrequently assign prizes not only for quality of objects displayed but for their presentation or display as well, and competition is thus keen in regard to both. *Exhibit* and *exposition* are more often used of collective, *show* and *showing* of individual, display; *exhibit* may be used of either. You speak of a spring (style) show or showing, of a costume show or exhibit or, increasingly, *parade*. *Display*, in this company, implies arrangement of a collection of exhibits, usually related, as shown by a single firm or individual, or community or allied producers, and it connotes in particular an effort to "spread or unfold" impressively and, perhaps, ostentatiously. A market or a market place is sometimes referred to as a fair; it may be in operation continuously, or intermittently—semi-weekly or weekly, and so on. *Bazaar* may denote a stall or a booth though it usually implies a small place where fancy articles are displayed and sold. But an entire fair may be called a bazaar, especially when managed by a church or a society. At a national exposition every state, perhaps every smaller community, has its own special display or exhibit, its own building very often. At an international exposition every country, perhaps many different sections of a country, may likewise have its own special showing or showings. Similarly at every county fair, every town (township) as well as every significant organization is probably represented. *Fair* defies even such loose limitation, having as it does only a somewhat slighter application than *show* itself, often being used as a synonym of *festival*, and often emphasizing the idea of selling. All of the terms here discussed are to a degree identified with gaiety and happiness and prosperity.

While his Slavic SHRUG and her Gallic GESTICULATIONS were impressive, they nevertheless did not answer my questions.

Shrug is not an invented word based upon *shoulder* and *tug*, as was once seriously set forth; its origin is obscure, but its meaning is well known—any tug or pull or shake, especially any quick elevation and contraction of the shoulders to express disdain, disgust, dislike, surprise, indifference, ignorance, and the like. It is a characteristic gesture of the mid-Europeans, and is generally affected by others. *Gesticulation* denotes bodily actions or motions that are incoherent, unrestrained, quick, uncertain, and sometimes undignified; the word implies excitement or temperament, or both, either by way of unconscious reaction to some sort of stimuli, or of definitely conscious effort to attract attention or to impress. *Gesture* means purposive and expressive bodily action, most frequently of the hands, but of other parts as well; gestures are more studied and serious and emphatic than gesticulations, though they may be impulsive or passionate as gesticulations are. As a rule gestures re-enforce words and feelings; gesticulations accompany them only, and may artificialize them. A shrug is more commonly a gesticulation than a gesture, but it may be both. Like other forms of gesturing, it may be substituted for words and feelings. The gestures of an orator grow naturally and fittingly out of his

words as he thinks and feels; the gesticulations of an excitable woman as she is interrogated by a customs agent on her arrival from Europe may reveal guilt. *Gesture* is used figuratively to denote an action or an expression that is merely formal or diplomatic, and that is resorted to for the sake of conceding to what is regarded proper or advantageous, as when, for example, you attend someone's reception not because you wish to do so, but as a gesture of respect, or congratulate the parties to a marriage of which you disapprove. An empty or transparent gesture is one that smacks somewhat too obviously of hypocrisy—of doing the right thing just for the sake of doing the right thing. *Gesticulation* is never used in these figurative senses. *Genuflexion* (*genuflexion*) pertains to bending the knee in worship or in greeting royalty; it is a gesture of worship or of deep respect. *Kneel* (noun and verb, principally the latter) denotes the act of bending both knees (sometimes only one) and resting the weight of the body thus while at prayer or in some action requiring the lowering of the reach; this word is also used figuratively to imply recognition of superiority, as when you say that the students knelt their minds and their hearts before their beloved professor. *Genuflexion* is not used figuratively as a rule. *Blessing*, meaning the making of the sign of the cross with the hand, is likewise a gesture (of reverence and worship), as are beckoning with hand or head or eye, nodding of the head, motioning of the thumb for a ride, twisting of the body to imitate a thrower, lifting of an eyebrow to indicate surprise, scotching of the legs and feet to prevent slipping, and so forth.

Though his words may sometimes seem to have some slight SIGNIFICATION, I can assure you that he is a person of no SIGNIFICANCE whatever.

Both words are noun forms of *signify*, to make known by words, signs, motions, to yield sense, to give meaning. But *signification* is literal; it means sense or meaning or denotation of a word or term or figure or allegorical character, and so forth. *Significance* is always more or less figurative; in this company it means expressiveness or consequence or importance. Many a person has tried in vain to give himself significance by using words that, though large and imposing, lacked signification. *Denotation* is the noun form of *denote*; *connotation* the noun form of *connote*. The one means that which is literally expressed by a word, its actual definition as used in communication. The other means that which is expressed over and above literal meaning, the suggested and associated ideas that reside in a term. *Hearth*, for example, denotes the brick or stone structure in a house where a fire is burning; it connotes the gathering place of a family after the chores are done, a kind of family communion place. *Import* (this form is both noun and verb) denotes in this company, that which is meant; it is thus the equivalent of *signification* and *denotation*. But it is also used in the sense of *importance*, as when you say that you consider something of great import; it is not, however, used of persons in this sense. (In commercial language *import* means to bring or carry into a country, or the material so conveyed.) *Purport* derivatively means carry forth; *import*, carry into. But in this company *purport* also means sense or tenor or signification or implied meaning; it pertains chiefly, however, to the general note or drift of a term or an expression, and is thus broader in its application than *import*. When you speak of the purport of a statement

you mean its substance; when you speak of its import, you mean its meaning and importance. When you speak of the *sense* of a word you refer to its meaning in accepted usage, just as you do when you speak of its *meaning*, and both of these words are covering terms of the others in this paragraph. All (with the exception of *significance* and *connotation*) are used more or less interchangeably, and all may pertain to things other than words and literary composition, such as music, painting, sculpture, hieroglyphics, symbolism of any sort.

He was SILENT, not because his mind was occupied with some mighty problem, but rather because he is by nature a RETICENT and TACITURN person.

Silent implies absence of sound of any sort; in this connection it means speechlessness or lack of utterance either temporarily or for a long continued period or intermittently. *Reticent* means inclined to be untalkative or uncommunicative, perhaps because of shyness or fear or unsocial make-up; a reticent person is a shrinking person, one who does not mix easily or well, and who is sparing of his conversation and probably lacking in social qualities. *Taciturn* connotes habituated reticence; a reticent person may be capable of being "brought out" conversationally, but not a taciturn person. He evinces aversion to communicating with others, being so mincing or grudging of his speech as to discourage advances. *Reserved* pertains to general demeanor and behavior, and it connotes shy or cautious or distant or protective. One who is reserved in manner is naturally reserved in speech, though he may be very free spoken in regard to certain matters and not in regard to others. The word very often implies a certain dignity and loftiness in communication that accompanies breeding and education, sometimes suggesting methodical or studied uncommunicativeness. *Inarticulate* means incapable of intelligible utterance, not so much as result of lack of ability as lack of knowledge or control; your witnessing a terrible tragedy or a great natural phenomenon may momentarily deprive you of the power of speaking understandably—of articulateness, in other words. He who is "too full for utterance" may be inarticulate for the reason that he has been overwhelmed by circumstances. A person in a group may remain inarticulate because he is entirely without knowledge of the subject being discussed, or because he lacks self-confidence. *Mute* denotes either voluntary or involuntary silence. One may prefer to remain mute in the face of questioning; on the other hand a deaf mute is one who is silent perforce as result of physical defect. Both meanings are covered by the word *dumb* which may therefore be the equivalent of *mute* but which is generally regarded more colloquial and less elegant. You speak of dumb animals, not of mute animals, the former meaning without speech equipment; the latter, without exercising the faculty of speech. *He is a deaf mute* is better than *He is deaf and dumb* for the reason that dumb has many uncomplimentary or unfavorable connotations.

The two cars are SIMILAR but not IDENTICAL.

The last word could be *same* (preceded, of course, by *the*) as far as much usage is concerned. *Identical*, however, means absolute conformity of one

thing with another, and *same* is more properly used to denote likeness of kind. *Similar* means almost alike or closely resembling. *Identical* stems from Latin *idem*, same. If it were a question of theft, *similar* might leave much doubt as to whether the car found were the one stolen; *identical* would leave less doubt. Two Roosevelt dimes are identical; a Roosevelt dime and a dime bearing another stamp are the same. The two words are frequently used synonymously, but this distinction holds in exact expression. *Same* is the more generic of the two, pertaining more to class or character rather than to the minute or the individual. You say that the weather today is the same as it was yesterday, not that the weather today is identical with that of yesterday. The latter would imply minutiae of thermometric measurement and correspondence that are well-nigh inconceivable. *Like* (*alike*) is the Anglo-Saxon equivalent of Latin *similar*. It is the general or covering word for likeness in some or all aspects and requiring modification if it is to approach the meaning of *identical* or even of *same*. Both words imply approximation, the latter being somewhat looser than the former. You say that the British shilling piece is like the American quarter, that the British sixpence is similar to the American dime, both expressions meaning "resembling somewhat," the resemblance in the one case being closer than in the other. *Analogous* denotes similarity in character or relationship or function, as when you say that painting and sculpture are analogous forms of art. *Homogeneous* is Greek *homos*, same, plus Greek, *genos*, race; it means constituted of the same parts or elements, alike in nature and thus of the same composition. Rayon and muslin are homogeneous materials; Swedes and Norwegians are homogeneous peoples.

SINCE *you wish it, I shall comply*; FOR *you know I always respect your wishes*.

Since is derivatively an adverb of time meaning after or afterward. (It has been simplified from Anglo-Saxon *siththan*, which later became *sithens*, then *sithence*, and was finally abbreviated to *sith* with its present meaning. The present *ce* is the vestige of an adverbial ending.) In this sentence and now generally, it is a weak form of *because*, but unlike *because* it may emphasize sequential or inferential reasoning. It is frequently used interchangeably with *as*, especially at the beginning of an expression which is a follow-up to preceding matter, but *as* is to *since* much what *since* is to *because*—a notation of casualness rather than a specific agent of relationship. You say *Since* or *As you wish it, I shall comply*. Conditional *if* must not be substituted for either; no condition is implied. You definitely wish it; the meaning is not *If you wish it*. *Because* is by plus cause (*reason*); it is direct and immediate and clear, and thus flat and final in its implications. *Because* is far less satisfactorily used at the beginning of a sentence, and not so long ago, indeed, it was considered wrong in such placement, *since* or *as* being preferred. *For*, like *as*, has strong co-ordinate quality, and is as a rule loose and suggestive merely, without any of the immediacy of deduction conveyed by *because*. *For* may introduce independent or almost independent follow-up to what has gone before, by way of comment or justification or vindication or adjustment. In the illustrative sentence above it introduces a merely gratuitous addendum.

Inasmuch as is a qualifying conjunctive phrase that concedes positively rather than doubtfully, as its antonym *though* may do. It is stronger than *since* or *as* and is very often the equivalent of *because*. You say *Inasmuch* as you are too ill to go, I shall represent you, and *Since* (As) I am to represent you I shall have to look important, and I am going to the meeting only because I am obliged to represent you.

"SKEDADDLE," said the oyster to the lobster on the loose; "my precious pearls are spoken for; you may as well VAMOOSE." (Nursery Rhyme)

Skedaddle (*sheedaddle*) means to go or to be forced to go hurriedly and probably noisily; or, as noun, a hurried and noisy flight or dispersal or disappearance. It came in with the Civil War, and is now by way of becoming archaic. *Skidoo* (*skiddoo*) may have been a corruption of it, but it is now seldom used though a popular term many years ago. It, too, meant to go quickly and immediately but it did not necessarily carry the idea of noise. *Skedaddle* may have been nothing more than an impressive, threatening sound invented by an officer to suggest scurry or scamper. And it has been guessed to be *skip doodle*, the second part often used facetiously for soldier. Hotten's speculation is, however, the best one: He thinks it may be more than mere coincidence that Greek *skedannumi*, to scatter or disperse, has both the appearance and the meaning of *skedaddle*. It may well be that some college wag of the day, with a smattering of Greek, popularized this Greek word in the senses indicated. *Vamoose* (*vamos*, *vamoss*, *vamose*, *vamoosh*, *varmoose*, and so forth) is Mexican Spanish meaning let's go; it was appropriated to American slang use the latter part of the nineteenth century, and for a time supplanted *skedaddle* and *skidoo*. It does not connote rapidity or noisiness of departure, and may even denote going quietly, but it does imply that the one to whom it is directed will ingratiate himself by leaving. *Scram* is another slang word meaning get away, get out, be gone, and it usually implies some degree of anger or disgust on the part of him who uses it; it is the first syllable of *scramble* (old *scrabble*). This word has other meanings, however, which remove it somewhat from synonymy with those above; for instance, to *scram* may indicate to move away awkwardly or confusedly, and it may suggest the hurrying of children when frightened or suddenly called or ordered away. The old expression *twenty-three* has now quite passed, though still to be read, of course, in the fiction of half a century ago. It meant *skidoo*, *skedaddle*, *vamoose*, get away, "make yourself scarce." There have been many guesses as to the arbitrary adoption of this particular number for slang usage, one of the most persistent (if perhaps least probable) being that it was facetiously used by high-school children about the period when Charles Dickens' *A Tale of Two Cities* was made a required title in their reading, the number of the hero, Sydney Carton, being twenty-three among the fifty-two victims lined up for the guillotine.

Their new advertising SLOGAN is an adapted Aristotelian DICTUM.

Slogan originally meant war call or clan-gathering cry; it now means any word or phrase or sentence used for promotion or for familiarizing the public with the service or policy or commodity championed by a party or group or company. (The word is an eroded form of Gaelic *slaugh*, army, and *ghairm*,

call or yell or outcry, and has passed through the stages of *slughorn* and *sloggorn* and even the popular but unauthorized *slug home*.) *Dictum* is Latin for *saying* but it has in it more of the authoritative or professorial or dogmatic quality; it connotes a little of the imperative or dictatorial, whereas Anglo-Saxon *saying* is more distinctly of the common people and of the everyday rounds of life. He that cannot obey cannot command, is a dictum. A watched pot never boils, is a saying. *Saw* is a saying that has taken on a hackneyed or stereotyped quality, as Handsome is as handsome does. (The use of *old* before *saw* is superfluous.) Both *saw* and *saying* may be regarded as covering terms for the others in this paragraph. *Aphorism* is a Greek word meaning pointed definition or pithy saying, as Hope is the dream of a waking man; it should always have a certain piquancy. And Greek *apothegm* (*apophthegm*) should, if possible, have more; this word denotes a tersely applied and concretized aphorism, as Always keep your hopes ahead of your expectations. He is a fool that cannot conceal his wisdom and Man proposes and God disposes, are often given as, respectively, the best illustrations of aphorism and apothegm. But if a difference exists between the two it is microscopically tweedledee and tweedledum. *Adage* appropriately implies age; it denotes a simple familiar truth that has gained respect through long sentimental usage, as A bird in the hand is worth two in the bush or A liar is usually caught in his own lies. *Proverb*, too, connotes age, but it suggests a more abstract expression than *adage* does as well as a more pedagogical one; it is likely to be couched in pictorial and even figurative (parallel) language, as A good name is rather to be chosen than great riches, and Experience keeps a dear school but fools will learn in no other. *Precept* denotes a kind of commandment or rule for the guidance of conduct, given usually to the young by the old, as Waste not, want not, and Keep thy shop and thy shop will keep thee. *Axiom* is Greek *axios*, worthy; it is defined as a generally accepted, self-evident truth applied to special instances and calculated to stir at least a small degree of cerebration, as A whole is greater than any of its parts, and Two things equal to the same thing are equal to each other. *Maxim* is really the superlative of Latin *magnus*, great, and it thus means a saying of the highest possible authority, usually a short copybook precept pertaining to life and living and destined "to live forever," as Be, not seem. *Motto* is French *mot*, word (ultimately Latin *muttum*, inarticulate sound or grunt); it is any maxim or saying that has become so traditionally cherished and respected as to justify wide distribution by way of card, framed display (over the mantlepiece), or other form of general circulation as, for example, There's no place like home. *Truism* is a trite, obvious, dull, repetitive saying, too bromidic to be worthy of attention, as You should do the best you can, and Not all is gold that glitters. (Its opposite is sometimes called *falsism*, that is, a statement that is not only hackneyed but obviously false, as Everything happens for the best, and Everything comes out all right in the end.) *Wisecrack* is the slang equivalent of *witticism*; it means a smart, jocular remark or comment, perhaps flippant and exhibitionistic and biting, and it may very likely form an aside in the repartee or give-and-take of conversation. It is both noun and verb, as is *crack* itself, long used to mean a quip or jibe or daring remark (derivatively it is Anglo-Saxon *cracian*, abrupt break). The prefixing of *wise* to *crack* gives intensive quality by way

of cleverness, not by way of wisdom necessarily. Both words suggest the derivative or the parasitic; that is, they depend upon suggestion on the one hand, and make use of any form of wit on the other. Your ship is slowing for Your slip is showing is a *spoonerism* that constitutes a wisecrack as result of occasion. His appendix is deceased is a wisecrack based upon a pun. *Bromide* means a trite or hackneyed or stereotyped or worn-out expression, the medium that is so much favored by the "social wallflower," such as Beg to say, and Better late than never; its closest synonym is *commonplace*, a stock expression that says the obvious, as Information is not intelligence. *Gnome*, now archaic in this company, is the Greek word for maxim, thought, general truth; certain poets of ancient Greece whose writing is characterized by aphorism are classified as the gnomic poets. *Laconism* is a terse, axiomatic, concise expression, or the manner of expressing oneself pithily, economically, and forcefully. It comes from *Laconia*, a country of ancient Greece, the capital of which was Sparta. The Spartans in particular were both noted and notorious for calling a spade a spade—for not mincing words. The adjective *laconic* is the form now most commonly used. Julius Caesar's *Veni, vidi, vici*—I came, I saw, I conquered—is usually quoted as the masterpiece of laconic expression. *Byword* is a term or an expression that, like truism, has been so overworked as to lose signification, as At your service, Excelsior, Bravo. It is also a byname or nickname, or a derisive or scornful appellation, as His name has become a mere byword. *Coinage* means invented word; it is usually devised to meet some need or in an effort to be humorous, or, more commonly, for promotion and publicity purposes, as *brunch*, *groceteria*, *Hole-proof*, *Sunkist*. The nice hairbreadth distinctions here made—and usually made by lexicographers—are by no means always observed in general usage, most of the terms being interchangeably used to denote a short, pithy statement charged with important universal truth or traditional sentiment and admonition. The oldest is probably *apothegm*; the youngest, *wisecrack*; the most commercial, *slogan*; the most religious, *proverb*; the most annoying, *bromide*; the most stimulating, *coinage* and *slogan*.

SLUMBER finally overtook him, and it was not long until he was in a deep SLEEP.

Slumber literally now means quiet sleep, though it formerly meant light sleep; it has thus undergone considerable change of meaning. But it is more commonly used perhaps in figurative senses, meaning unaware, or unawakened in respect to hidden powers and capabilities. (The word is Anglo-Saxon *sluma*, the *b* being parasitic, as in *nimble* and *number*, as result of "folk ear.") The adjective form *slumbrous* (*slumberous*) is used similarly to mean unevoked or unvivacious. *Sleep* pertains to that state of unconscious inactivity during which sensation and emotion are suspended and bodily functions are at rest, though there may be restless sleep beset by dreams, or sleep that is light and troubled. It is a generic term, pertaining to any state of inactivity or torpor or sluggishness or drowsiness, to the condition of animals during hibernating periods, and, figuratively, to absence of mind or preoccupation and to death. *Somnolence* is the Latin equivalent of Anglo-Saxon *sleep*; it is used, however, to denote sleepiness and drowsiness,

both literally and figuratively rather than necessarily sleep itself, and it is a more scientific term than either of the foregoing. You speak of a psychosis of somnolence, of a somnolent attitude of students toward a lecturer, of the somnolent effect that someone's presence has upon you. Latin *somnus* means sleep; Latin *sopor* means heavy sleep. The English adjective *soporific* means tending to sleep heavily (the noun *soporiferousness* is not much used, for obvious reasons, though *soporiferous* may share adjective honors with *soporific*). And *soporific* is commonly used as a noun to denote a sleep-inducing drug. *Drowsiness* suggests heaviness, the state of being unable to keep the eyes open or of listlessness because of being half asleep; derivatively it implies sinking. *Doze* (*doziness*, *dozing*) suggests short, light sleep; *snooze* is its homely synonym—a short sleep or nap (it may be a blend of *snore* and *doze*, but hardly likely). *Nap* is another homely synonym of *doze* (as of *snooze*); it is Anglo-Saxon *hnaeppian*, after considerable erosion. It is not the first syllable of *Napoleon*, as has been seriously asserted because of the tradition that the Corsican Eagle was able to take short recuperative naps at will. Nor has it any relation to the card game called *nap*, at which he was reported to have spent much time and at which others fell asleep because obliged to let him win. A *cat nap* is a nap usually taken in a sitting position and at any odd moment, much in the manner that Tabby enjoys.

I am permitted to SOJOURN here for only a few days but I could ABIDE in the beautiful place for the rest of my life.

The original sentence had *remain* for *sojourn*, and *stay* for *abide*, two lifeless and colorless substitutes indeed. The colloquial *stop* for *stay* would have made the reading worse. *Abide*, in addition to being biblical, has in it the idea of continuousness. "Abide with me" would have no point if it did not connote forever or until such time as all things may end. *Sojourn* derivatively means for a day or two (*sub*, about, and *diurnus*, of the day). Both *abide* and *sojourn* hark back to nomadism, to a time when men in their wanderings came to such place as invited long or short periods of rest and relaxation. *Lodge*, derivatively an arbor or a porch, really means a place in which to spend the(a) night (owing to limited type of accomodation). *Reside* has in it the idea of settlement, and, like *dwell*, implies permanence in a purely material sense without the connotation of peace and contentment contained to a degree in both *abide* and *sojourn*. *Dwell*, indeed, formerly meant to be delayed as result of (forceful) misleading. *Tarry* means to linger, to stay at a place chiefly in expectation or in wait. Its original meaning of restive waiting has about disappeared. Covered wagons in the van of a migration tarried for those at the rear to catch up; that is, they awaited the others nervously because of the fear of attack by Indians. *Wait* indicates the idea of expectation of someone or something; it is a more general word than *tarry*, and formerly connoted to watch or guard.

She was SOLICITOUS about her boy's future and ANXIOUS about his health.

Solicitous is wishful and hopeful; it denotes "deeply and wholly moved," and is therefore emotional. *Concern* is more particularly of the mind; it

denotes seeing and perceiving with the view of "doing something about things." You are solicitous regarding your child's welfare; you are concerned about him when he evinces symptoms of scarlet fever. *Careful* implies vigilance even though no immediate danger threatens; *cautious*, preparation against something that may happen. You are careful about your securities; you are cautious about your investments. The one is "a stitch in time"; the other is "looking before you leap." *Anxious* means disquieted over impending danger, or eager and desirous about causing something. It often suggests pessimistic concern. You are anxious about your boy's acquittal at the hearing on the motor accident; you are anxious to have your daughter make a hit at the party. Loss of money makes you anxious about the future; loss of attendance at school on the part of your son makes you anxious about his grades. *Concerned* is more serious and lasting than *anxious* but not so intense. If you are *cautious* you may be timid or fearful; if you are *circumspect* you "look around" and make yourself practical by way of preparedness; if you are *prudent* you may get yourself called a "prude" because of your caution and circumspection and general alertness; if you are *watchful* you are acutely careful, recognizing the possibility of something adverse; if you are *wary* you are suspiciously cautious, feeling the probability of something adverse. All of these terms are subjective first, and objective second, but all have to do with contingency whether personal or impersonal.

"s'LONG," he called back from the boat as it was pushed away from the pier; "TA-TA," she answered waving from the balcony.

Both of these terms are light, frivolous, colloquial substitutes for *goodby* (*good-by, goodbye, good-bye*). *So long* may be a corruption of Hebrew *Selah*, God be with you, or of Arabic *salam* (English *salaam*), peace, the latter term derivatively implying also a low obeisance with the right palm placed on the forehead. *Good-by* is itself a clipped or eroded form of God be with you, the contraction resulting from slurred and hurried pronunciation. *Ta-ta* may be the infant's hearing of *good-by* or of the clipped *bye-bye* (the rhythm at least runs true), or it may be a clipped form of French *au revoir*, till we meet again (till we again see each other); *au revoir* is frequently slurred to *au voir*, and again the rhythm is the same and the sound not too different. French *adieu* (now a good English word), Spanish *adios* (not yet generally adopted in English except in those parts thickly settled by the Spanish and the Mexicans), Italian *addio*, and Portuguese *adeus* are literally "to God," that is, I commend you to God's keeping till we meet again, and are equivalent to English *Godspeed* or *Godspeed you*. German *auf wiedersehen*, like French *au revoir*, is without reference to God, though many good-by forms contain such reference. This German expression is almost the equivalent of our popular *so long*, its meaning being Till we meet again, as the German *lebewohl* is of our Keep well, good luck, best of health. *Farewell*—"may you fare well"—is the most dignified and poetic of these terms, though sometimes spoken lightly. Like *good-by* it suggests in serious use the idea of longer separation than the others, if not, indeed, a permanent one. *Bon voyage*, though not strictly a form of good-by, is frequently substituted for

it on anyone's departure on a trip; it is French for good journey or safe passage, and though formerly applying to one traveling by water is now used of journeying by any means. The German equivalent is *glückliche reise*, happy journey. Such expression as "Be seeing you," "Till then," "Be good," "Have fun," "And so," are, like *So long* and *Ta-ta*, gay and colloquial and popular forms of good-by, usually denoting short separation only and certainty of meeting again soon and in the same condition of health and well-being. *Day-day* is the baby's attempt at saying *good-by* (under the tutelage of elders), very often one of the earliest of intelligible articulations. The Romans used *vale* for adieu or good-by, especially at the ending of letters; it is an imperative form meaning be or keep well and strong. *Ave* was also used by them (*aveo*, be well) but chiefly to denote both a greeting and a farewell, as today in *Hail and farewell*. *Vive valeque*, live and keep well, was an emphatic Roman form.

He seems to be somewhat concerned lest I keep something from him.

Something means a special or particular thing that is not definitely determined or conceived or stated; popularly it pertains very often to some event or deed, or even to a person in the sense of somebody. It is preferably always used as noun, though formerly (as well as popularly today) its adverbial usage was common, making it interchangeable with *somewhat*. The colloquialisms *something like*, *something marvelous*, *something awful*, and the like, are too much and too harmlessly with us to be condemned (except by the purists), but to be strictly correct *somewhat* should be substituted for *something* in these and similar expressions. For *somewhat* is preferably an adverb of degree, always generic in its modification of specific adjectives, intensifying and specializing them with the force of approximately or on the average or by and large or with a margin of difference. *Somewhat alike* (or *unlike* or *like*) suggests this type of modification. But you say We have approximately five bushels, not We have something like (or somewhat or somewhere about) five bushels. Similarly, That is satisfactory is preferable to the provincial That is something like. You say that you are somewhat tired or somewhat taken aback, not something taken aback, as you might have done if you had lived in Elizabethan times. In certain parts of the country, as well as in England, *somewhat* is used substantively to mean a part or portion more or less, indefinite amount or quantity or degree, as when someone says that he has somewhat in bank which he proposes to contribute to a cause. But this usage is passing, and is not to be recommended. Dickens used it in the sense of somebody, as *something* is now often popularly used (see above). In such expressions as This is something like yours and This smacks something too much of treason, *somewhat* is invariably preferable but *something* may be stubbornly gaining the day, at least as far as colloquial usage is concerned. Both words are used as pronouns on occasion, as He is something (or somewhat) of a personage, which means He is somebody (or a somebody), and either usage may be logically defended. The antonym of both words as nouns is *nothing* or *nobody*; the antonym of the adverb *somewhat* is *not* at all, to no degree, not. The use of *some*

for either *somewhat* or *something* is regarded as an impropriety (except in provincial parts), though it is quite properly an adverb as well as an adjective and a noun. But you do not say He is some better today and This is some like mine. In I have some, *some* is a pronoun; in Some people are already there, *some* is an adjective; in Some thirty or forty members are expected, *some* is an adverb of degree. In all uses *some* suggests indefinite or unspecified number or degree or quantity, or inappreciable or inconsiderable, and the like. *Any*, on the other hand, conveys greater uncertainty and indefiniteness. Did someone call, for example, denotes greater particularity, uncertain as it is, than Did anyone call. The former has more of expectancy and objectivity in it than the latter. As slang adjective *some* is used to mean superior or excellent, either literally or ironically.

Their material happiness is really SOURCED in those broad fertile acres of theirs, whence DERIVE not only food and clothing and shelter but "money in the bank" as well.

Source derivatively means surging, and was formerly used almost exclusively of waters surging from the earth; it is still used in this sense, but it has broadened into a wide variety of figurative uses all of which imply (or should do so) the ultimate beginning of anything. You say that skill is sourced in practice as well as that the Susquehanna River is sourced in Otsego Lake, New York. But owing to colloquial habit *source* has lost something of its original meaning and is often used synonymously with *derive*, *origin*, *rise*, *begin*. It should be unnecessary to say primarily sourced or immediately sourced or basically sourced, for these modifiers are really understood in the word *source* itself. If you say that a writer's knowledge of his subject is sourced in original research, you mean that it is firsthand, that there is as yet no knowledge of the given subject beyond. *Derive* pertains to *source*, but with lesser idea of the ultimate or the inceptive; you say that the Susquehanna River is sourced in Otsego Lake, and that it derives its waters also from hundreds of little streams that pour into it on its way to Chesapeake Bay. Derivatively this word too pertains to the flowing of water (Latin *de*, from, and *rivus*, brook or stream), but like *source* it has departed figuratively and is now used to mean a coming down or descending or transferring of the abstract as well as the concrete. You speak of deriving comfort from your son's letter, of deriving food for thought from a good book; you say that wrongdoing derives from evil associations, and that what derives in idleness may mature in evil. The purists have lost their fight to keep *derive* a passive form; you may now say without fear of correction that the laws of the land derive indirectly from the people, though formerly you would have been required to say that the laws of the land are derived indirectly from the people. *Originate* is Latin *origo*, rise; it pertains to primary sources and causes and specific starting points, and it is more comprehensive in its connotations than either *source* or *derive*. The waters of the Susquehanna are sourced in Lake Otsego, and derive volume from the numerous streams that pour into them on its way to the Chesapeake, but those waters originate from the rain, the springs under Lake Otsego, the streams that flow into it, the general contour of the land around it, and thus the drainage basins at the beginning and all along their course. But

originate is more frequently used of ideas and conditions and abstractions than of the physical or the material. You say that our great country originated in the thirteen colonial settlements, that a philosopher's theory originated in his study and analysis of radio activity. But you also say that the fire originated in a rubbish can, and that the hand-to-hand battle at the boundary line originated years ago in an old family feud. *Source* and *originate* are often used interchangeably; you say that our heat and light are sourced in or originate in the sun, but that our knowledge of the solar system is sourced in study and research and originates in man's eternal quest to fathom the unknown secrets of the universe. *Generate* means to beget, to create, to produce, to make available, to originate. It is now used less than it formerly was in connection with animal and vegetable life, though it is still correctly so used; you may say that animals and plants generate life. But the word has been more or less appropriated by science, especially electricity, as when you speak of generating a current or of generating power through pressure, and it survives figuratively in connection with the causation of mental and temperamental reactions. For some unaccountable reason a certain person may by his very appearance generate in you a desire to kill, or the rendition of a sonata by a large orchestra may generate in you creative energy. In large measure, however, *generate* has "gone technical," and is used chiefly in reference to begetting or originating mechanically. *Institute* means to set up, to put into operation, to initiate, to organize; it thus takes for granted the existence of the elements with which it must work, and emphasizes the putting together or the taking of first steps by means of which something is brought about. It denotes greater ephemerality or less permanence than the other words here discussed do. You institute proceedings, which may be dropped or carried out; you institute a new system of housekeeping, or home study, or a course in some branch of learning. The word may thus be applied to almost any phase or department of human activity. *Found* means to take the first steps toward bringing about. *Establish* means to give what is founded the stamp of permanence and endurance, and thus general recognition and acceptance. William Penn founded the colony of Pennsylvania in 1682 under grant from Charles II; it did not become established as such until after 1776 when a constitution was instituted, to be revised in 1790. Latin *commence* and Anglo-Saxon *begin* are colloquially interchangeable today, but *commence* is more formal, or should be kept so, and pertains to the greater and more momentous actions of life, whereas *begin* is more comprehensive and pertains loosely without restriction to anything and everything that may conceivably have a starting position or point or degree or station. A ceremony commences; a job begins. A roadway is commenced when rights are granted and construction authorized; it begins at a certain geographical point. *End* is the antonym of *begin*; *conclude*, of *commence*.

As Willie he was sometimes SPANKED by his mother; as Bill he was occasionally LICKED by his father; as William he was once thoroughly TROUNCED by a fellow player.

Spank means to slap with the open hand, usually on the buttocks; it may be an echoic play upon *span*. Like *naughty*, *spank* is a "young" word, used

of children as a rule—a naughty child is spanked. *Lick*, in this connection, means to beat or chastise or flog, by any method—fists, cane, cat-o'-nine-tails; it implies power to overcome physically and suggests greater severity than *spank*. The word also denotes winning or (passively) defeating, as in a contest or competition, and it applies to any period of life. *Trounce* denotes thoroughgoing whipping or beating, or ignominious defeat in contest; it may also be used to signify upbraiding or tongue-lashing. To *cudgel* is to beat with a stick or club, frequently over the head; to *flail* or *thrash* (corruption of *thresh*) is to hammer or beat again and again, as grain is hammered and beaten out of the grain stalks; to *pummel* (corruption of *pommel*) is to rain blows upon with fists or with a sword hilt (its original meaning in this usage) or with a stick of any sort; to *baste* or *lam* or *lambaste* is to administer any kind of beating with any kind of instrument, but it very frequently pertains to flow of rapid-fire abusive language. *Lam* is slang meaning to hit hard or thrash; it is probably cognate with Anglo-Saxon *lama*, lame. Variants are *lamm*, *lamme*, *lamb*. French *lame*, thin metal plate, and dissyllabic *lamé*, a rich fabric of metal threads, are not akin to *lame*, but are frequently confused with it. *Lambaste* is *lam* plus *baste* (Old Norse *beysta*, flog), and therefore really means a double beating. To *buffet* is to struggle against or contend with by way of a variety of repeated slaps, and blows, as if to involve the whole body; to *slap* is to use the open hand, and thus cause a resounding echo; to *swat* or *swot* is to give a short staccato blow as if to crash its object; to *slug* or *slog* is to strike hard, perhaps only once, perhaps repeatedly, either with the fist on the nose or the jaw as a rule, or with a club; to *box* is to slap some part of the head (usually the ears) with open hand (but to *spar* is to box scientifically as in the prize ring and pertains to defense and attack with the gloved fists); to *flog* (devised perhaps from *flay*, skin, and *shog*, shake) is to lash or whip or cane, the word implying as a rule slavish nonresistance; to *scourge* is to flog severely or to maltreat under the lash, causing suffering and perhaps death. Both *flog* and *scourge* may suggest whipping on the bare skin; to *bastinado* (Spanish *baston* means stick) is, technically, to beat the soles of the feet, but in general usage the word means to cane or cudgel; to *belabor* is to wear down by chastisement, physical or mental, to overdo or exhaust in reproof or punishment; to *clout* is to hit or strike with a sting, as to wield a wet cloth or a slender piece of metal, rapidly and sharply; to *punch* is to hit vitally and effectively, to pick or prod or poke, to make holes in literally or figuratively; to *cuff* is to thrust or push or slap momentarily and sharply, to box or “push one’s ears back” in a sidelong manner. These words are all specific equivalents of beat, hit, pound, strike, and, like them, are used interchangeably in much expression, and all are used widely in figurative senses. *Beat* connotes repetition of hitting or striking. *Hit* and *strike* are often synonymous, but the former implies in particular achieving aim or bull’s-eye, whereas the latter may denote merely action with or without such achievement. *Hit* connotes success; *strike* does not always, very often suggesting at random. The noun *strike* as used in baseball illustrates this distinction. *Hit*, thus, emphasizes impact more than *strike*, whether or not deliberate aim is indicated, and is in much usage the more definite term. You hit your mark,

hit the point exactly, hit the nail on the head, hit a pedestrian with your car. You strike a pose, strike a bargain, strike the hour with your tapping on the table, strike the dog when he barks. But you hit or strike an intruder, hit or strike a snag, hit or strike a ball, hit or strike your head. *Pound* suggests delivering heavy blows in succession until the object is "bruised" or battered or crushed; it is stronger than *beat* or *hit* or *strike* in its connotations, and formerly carried the idea of beating to a pulp, a meaning that in some connections still attaches. When you pound a man, you have him down and are clinching your superiority by repeated blows, as if your fists were hammers; by the systematic pounding at the ribs of his opponent a prize fighter may sometimes wear him down to defeat. *Thrash* denotes beating or flogging, as with a stick or club in repeated blows; the word is a variant of *thresh*, metathetical Anglo-Saxon *therscan*, pertaining technically to the flailing—threshing—of grain by placing it on a level flooring and beating it with flails or, in the old days, treading it. (*Threshold*, incidentally, is not *thresh* plus *hold* or *wald*, wood, but Anglo-Saxon *therscold*, treading place; it was customary in ancient days to lay the threshing floor before or near a doorway.)

He was given SPECIAL food and special drink and special—everything; you see, he had an ESPECIAL nurse, namely, his mother.

Special means of a particular kind or class; *especial* pertains to a chief or particular one in such kind or class. The latter is, in other words, an emphatic form of the former, the prefix *e* being *ex*, out or from or setting apart from. Though the distinction between the two words is lost sight of in the vast percentage of present-day usage, particular writers and speakers are careful to hold the latter to the idea of pre-eminence or exceptional or standing definitely apart from others, and to hold the former to the idea of classification that differentiates from others on the basis of intrinsic property or quality or characteristic. Of the numerous items on your agenda for a meeting, you say that there are four that must be given special attention by the members, that one of these special four is especially important for the reason that it touches upon a situation that has never before come up for consideration or even been contemplated. (The adverbs *specially* and *especially* carry the same distinction in usage as the adjective forms.) *Especial* is preferably not used in the sense of extra, as *special* may be. Anything set aside from the ordinary round or arrangement or course of events may be called special, as special bus to the game, special boat for excursionists, special train to the convention. In these usages *especial* is not indicated for the reason that no pre-eminence is expressed over and above what is commonly meant by special events or arrangements. Prize winners in a school are special students; the head boy in a school is an especial student. Among your special friends there is an especial one whom you make your confidant. *Individual* suggests greater subjectiveness than either *special* or *especial*, though it may often be used interchangeably with the one or the other, especially with the latter. That is individual which is so much of one essence that it is incapable of division without impairment; it thus stands as a unit clearly marked or distinguished from others and permits of no suggestion

of collected parts. Your individual preference as to the location of a seat at the opera may not be a special one (that is, in a group of reserved seats), nor yet an especial one (*a* or *the* best among those reserved); it may, indeed, not even be a very good seat, as good seats are usually considered. But it is a seat that you individually prefer, perhaps as result of convenience to exits or to your defective sight or hearing, and so on. *Characteristic*, in this company, suggests the revelation of special property or quality as possessed by a person or a thing or a situation, and as it is seen or felt in relation to others; its connotation is not separative, as is that of individual, but aggregate of personal or other make-up. You speak of a characteristic reply, meaning a reply such as the character of the person making it leads you to expect. You speak of an individual reply meaning a reply that stands out by its difference or singularity. The latter is the more marked and peculiar and distinctive; the former becomes individual when it radically departs from that which is typical and identifying.

He showed us a SPECIMEN of the ore, and a SAMPLE of the canvas in which he proposed to wrap it.

Specimen is a small fraction of a mass or quantity, or one item of a number, that is honestly representative of the whole as far as essential composition is concerned, though not necessarily like it in form or size or uniformity of quality. All that a specimen is calculated to do is to give an idea of a class or kind. *Sample* is a piece or a small part of anything that is supposedly of uniform substance and quality throughout. A sample of canvas naturally runs truer and more reliable for the reason that a bolt of canvas is less variable than is a vein of ore; thus, a specimen of art or furniture or letter writing, and a sample of silk or flour or ink. The two words are, however, interchangeably used in much oral and written expression. *Example*, though often used in the sense of specimen or sample, may supersede both by virtue of the fact that it suggests the idea of something to be followed either upward or downward. It has, in other words, both favorable and unfavorable connotations, usually the former; it is typical or illustrative, just as a specimen or a sample is, falling just short of the original or the model or the pattern, but remaining truly representative. The idea of guidance resides in *example* to a degree; *specimen* and *sample* stop with the conveyance of information. You follow an example; you take or leave a specimen or a sample. *Pattern* is ultimately Latin *pater*, father; it is a "father" followed by children. If the father proves a highly worthy parent, followed beyond the family surroundings, he becomes a model; that is, *model* is a somewhat broader and higher term than *pattern*, and it is far more generally used in figurative senses. *Pattern* pertains primarily to things, to exactness of measurement or standard in regard to them; *model* to both things and persons; *exemplar*, chiefly to persons. These three words are, however, used almost interchangeably in many applications, but, strictly, you speak of a pattern for a dress (an imitation or guide to work by), a model for a sculptor to follow (an inspiration perhaps in addition to merely physical object), an exemplar (either precept or example) to be lived up to and followed. *Exemplar* is almost exactly synonymous with *example* except that it is for the most part personal

—its agential equivalent—whereas *example* pertains mainly to conditions and actions and issues (though it increasingly pertains to persons also). *Instance* is active; *case*, static. But this distinction is for the most part ignored today. You speak of an instance of misbehavior, a case of estrangement. *Exemplification* is an illustration made by example, as in following up a course of action or a principle or a law. It implies explanation, perhaps concrete argument, but connotes nothing of guidance or following or repetition. You speak of issuing charts or graphs for the public in exemplification of a new traffic regulation. Example leads; exemplification follows.

The scene was SPECTRAL and SCARY and charged with the EERIE atmosphere of the supernatural.

Spectral is here the adjective form of *specter* (*spectre*); it suggests that which is terrifying because of ghostlike mystery. It is also the adjective form of *spectrum*—the range of color from violet to red that is seen when light is diffused through a prism. (*Spectrum* and *specter* are from the same Latin word meaning vision.) *Scary* is the adjective form of *scare*; it means easily scared or causing fright and timidity. *Spectral* is more often objective than subjective; *scary* more often subjective. *Eerie* (*eery*) pertains to the strange and unaccountable, and frequently suggests timidity as result of superstition or from some inexplicable cause. It is closer to *spectral* than to *scary*, always carrying the idea of mysterious forces (sometimes evil ones) at work in thin air. The word is much affected by writers and speakers for the purpose of creating a feeling of the unearthly. (It is not to be confused with *eyrie* (*eyry*, *aerie*, *aery*) denoting the nest of the eagle or other predatory bird high up on a crag. This word is French *aire* (Latin *area*) meaning an open space; it was early connected with *aerius* meaning high or airy, a confusion that has affected the spelling of the word variously. Figuratively any lofty "unreachable" nest or abode or hiding place is called an eyrie or aerie, and so forth.) *Uncanny* is weaker and more general, though it too may pertain to the supernatural. It is used, however, of anything or anyone that causes a feeling of strangeness or uneasiness or unaccountable suspicion. In Scotland and the north of England the word may mean dangerous and threatening, but in general usage it pertains to that which is not known or understood and is thus suspicious. In another sense it may suggest the discerning or surprising or shocking, as when you say that someone has an uncanny way of arriving at right conclusions or of creeping up a wall, and the like, meaning that he has an ability that it is difficult to explain and understand. The positive form—*canny*—is really *can* plus *y*; it is Anglo-Saxon *cunnen*, German *können*, Latin *gnosco*, all meaning know, and this primarily Scotch word means knowing plus, that is, knowing acutely and shrewdly and keenly. *Weird* has weakened with time; it originally meant fated and destined, and was indeed a noun (spelled *weyard* and *weyward*) meaning the fates. The three fates were called the weirds. But at present it has been flattened in usage to mean, not so much uncanny or unearthly or supernatural or destined, as wild, strange, out of the ordinary, and even odd and funny. It is now, thus, to be classed as a degenerative term. *Spooky* (*spookish*) is a colloquial and provincial word taken from German *spuk* meaning specter or apparition;

it is often used as a simple equivalent of *spectral* or *eerie* and *scary*, but always in less serious, often facetious connections. You say that the reportedly haunted house has a spooky appearance, that you hear weird noises coming from the forest, that the music fills your mind with eerie fancies, that someone's paleness and diaphanous gown gave her a spectral appearance, that the uncanny movements of the newly arrived stranger seemed to you ominous of dire happenings to come.

Now, after two whole days in his stall, Old Dobbin was more than ready for his burdensome work, but by nightfall his SPIRIT and his SPUNK were definitely on the wane.

Spirit, in this connection, means energy, animation, stimulation, vivacity, dash, and in such usage is frequently pluralized and intensified by modification, as animal spirits, high spirits, low spirits. The adjective form *spirited* has the same relative meaning—animated, dashing, energetic—and is subject to the same intensifying processes. Old Dobbin had probably been high spirited in the morning, and was low spirited at the end of his work day. In all such application of the word it connotes greater continuity and stronger maintenance of morale than is indicated by *spunk*, a colloquial term suggesting quickness and fieriness of spirit, pluck and courage on the spur. Originally *spunk* meant spark or tinder, the open work of any sponge like material, such as asparagus roots or loose dry kindling wood that will take flame easily. (It is Latin *spongia*, sponge, though often popularly explained as a combination of *spark* plus *punk*.) The idea of being quick to anger is not part and parcel of *spunk* or *spunky*, but it is now one of its connotations as result of persistent association of quickness of temper with fire; the word really implies restive eagerness in taking and holding on, often to the surprise of others. Old Dobbin showed his spirit by trotting faster and pulling harder; he showed his spunk by darting and plunging, and perhaps by shying at those things that would not ordinarily attract his least attention. A *mettle-some* Dobbin will be less likely to fail you under straining pulls than a spirited or a spunky Dobbin, though he may be less well bred than the one, less challenging than the other. But all three words are often used interchangeably without loss of expressional connotation. Think of steel when you use *mettle*; of a dry open fire set, when you use *spunk*; of "Rode the six hundred" when you use *spirit*; that is, respectively, of fortitude, of spur-of-the-moment, of gallantry. When you use *fervidness*, think of boiling or glowing; when you use *fieriness*, think of fire. The latter is stronger than the former but both may pertain to feeling that gets out of hand and is thus uncontrollable. *Fervidness* would not be used of Old Dobbin; it applies principally to human emotion that manifests itself in vehemence of expression or heatedness of challenge or concern. It is stronger than *fergency* which is more akin to eagerness and enthusiasm, and usually a constructive term suggesting justifiable ardor or warmth of feeling exerted in the achievement of an end. Fieriness calls for restraint, as a rule; fervidness and fervency may call for direction and tempering, and may more often be given free rein with safety.

The child has been SPOILED and CODDLED until there is no handling him.

Spoil here means impaired in disposition as result of overindulgence; weakened by too much humoring. "Spare the rod and spoil the child" remains one of the most popular illustrations of its correct use. *Coddle* literally means to cook slowly and gently, and thus by figurative extension to be gentle with, to cater to or indulge to excess. The word may derive from *caudle*, to treat as an invalid or overnurse. *Cuddle* may be a dialectic variant of *coddle*, or it may be a form of the old word *couth*, snug, cosy; it means to hug closely or embrace. *Pamper* pertains not only to persons, especially children, but to tastes and desires and inclinations; it means to glut, and thus to overindulge and spoil. You pamper to your taste for sweets, and to your child's desire for them. Oxford suggests that this word is a frequentative of the now obsolete *pamp* meaning cram; it was originally used of the appetite only. *Mollycoddle* is a John Bunyan word, revived by Theodore Roosevelt in his vigorous speeches against the effeminizing of young men. As noun it means an effeminate man or boy, one who has become effeminate because of too much coddling and pampering. But it is applied to girls also who have been too tenderly brought up. Both *molly* and *mollycoddle* are used as verbs in the sense of effeminize through humoring and babying. *Sissify* is their nearsynonym; it means to make or be effeminate—to make a boy like his "sis" (sister)—and, applied to either sex, to make a milksop or weakling of, as result of too much pampering. The noun *sissy*, like *pansy*, is sometimes used to indicate a homosexual or a Caspar Milquetoast or any mild, obsequious, nonassertive person. *Pansy*, though today in this company a comparatively low form of slang, is not without ancestral interest. It is French *pensée*, thought, which is Latin *pensare*, weigh or consider or ponder. "And there's pansies, that's for thoughts," says Ophelia (*Hamlet* IV-5-176) in follow-up to the rosemary (which is not *Rose* plus *Marie* at all, as has been contended, but Latin *ros*, dew, and *marinus*, sea or marine). Used as either noun or adjective to denote homosexual, *pansy* may be an ironic application, or it may be a play upon *Nancy*, an effeminate boy frequently being called *Nancy* or a *Nance* by his mates. The word was once spelled *pancy*—"a corruption, I suppose," said Johnson, naïvely, "of panacey or panacea." *Fondle* means to handle lovingly and caressingly, and thus to display (indiscreetly very often) a fondness that seems to demand touch for its expression. *Caress* is Latin *carus*, dear; it may mean fondling, petting, embracing, but it suggests less fulsome and more discreet demonstration than fondling, implying fondness and affection without excess or undue closeness or intimacy. *Humor* suggests overcompliance with expressed desire, catering to the moods and whims of a child or a grownup too easily and too lavishly. The mother who *humors* her child is all the time making adaptations for him. The mother who *indulges* her child is all the time making concessions to him. The mother who *gratifies* her child is all the time going out of her way to please and amuse him, and to get herself "approved" of him. The first calls constructively for the teaching of self-adaptation; the second, of self-reliance; the third of self-interests. He who is indulged has had his whims too easily

conceded to, usually as result of a lack of will power or of blind devotion on the part of the one who indulges. He who is gratified has received such pleasure or satisfaction as he longed for—is “made pleased.” He who is spoiled has been detrimentally favored (*spoil* derivatively contains the idea of booty). When you humor someone you cater to his humors, no matter how erratic they may be, perhaps out of sheer exhaustion from his insistence, perhaps out of cowardice. When you humor yourself you are likely to be prompted by weakness or self-pity or by recklessness. You indulge a crotchety maiden lady, humor a spoiled child, gratify every wish of the one you love. *Regale* signifies going out of one’s way to delight or entertain (himself or others), and it formerly suggested feasting and merrymaking (*gale* is Old French meaning delight; thus, to delight again). In this company the word implies excessive gratification, comfort to the degree of luxury, consolation converted into joy. If you play a practical joke on someone, you may await the victim’s being caught in order to regale yourself at the expense of his embarrassment or predicament. *Overindulge* is an emphatic form of *indulge*, as well as of *spoil*; the overindulged child is likely to become far more intractable than the spoiled or humored or indulged one, and thus to develop peevish disposition and selfish character as he matures.

She burst into SPONTANEOUS verse as she drove along, managing the brake and gears and wheel with AUTOMATIC accuracy, and making now and then a VOLUNTARY increase in speed.

Spontaneous means coming about through natural impulse or feeling, without hesitation or constraint, without plan or premeditation of any sort. *Automatic* means mechanical, in both literal and figurative senses; what you do automatically you do as result of habituated action without being required to give thought or consideration to it, as if you were a self-operating machine. The word differs from *spontaneous* in that it pertains less to feeling and more to acquired knack or instinct or habit. *Voluntary* contains the idea of willing, and it is thus subjective, implying choice made within one’s own mind with no influence from without. *Intentional* is stronger than *voluntary*, implying, as it does, more active exercise of will. A voluntary increase in driving speed is the result of the absence of constraint plus the will-action of the driver; an intentional increase in driving speed means that the driver is bent upon passing the car ahead or that he realizes that time for meeting the train is getting short. *Deliberate* contains the idea of balancing or judging or considering beforehand, and thus acting openly and, perhaps, defiantly. Your violation of the speed limit in passing a car may be deliberate after you weigh the chances of being seen by an officer and the likelihood of your missing the train. *Deliberate* is, thus, in turn stronger than *intentional*. *Involuntary* is, in general, the opposite of *voluntary*, but both words are to a degree synonyms or partners of *instinctive* and *spontaneous*. Literally *involuntary* means not willing, not according to choice or wish or act of the will, as when you say that your compliance with an order is involuntary, meaning that you comply against your will. On the other hand breathing under ordinary circumstances is involuntary; you breathe instinctively and automatically, that is, without so much as thinking about it, much less willing it. It becomes conscious and voluntary, that is, unspontaneous.

taneous and unautomatic and uninstinctive only when you are required to inhale and exhale in a certain artificial manner.

The negotiators have come to a STALEMATE that seems to be hopeless, and all secretarial and clerical work is consequently at a STANDSTILL.

Stalemate is a chess term; it is that situation in the game where a player cannot escape putting his king in check no matter what move he makes. It has been popularly extended to a figurative use meaning inability to agree in discussion, failure to reach any conclusion in spite of long and arduous attempts to do so. This is its only figurative use; it is not a synonym of *stale* and should not be so used. *Standstill* is broader in application, and is used in both figurative and literal senses, chiefly the latter in reference to action; it may imply, however, stoppage as result of disagreement, as in a meeting. But it denotes the fact merely, whereas *stalemate* implies reaching the stage of futility in contest or discussion or argument. A meeting may come to a standstill because the lights go out, but not to a stalemate. A motorcar may be brought to a standstill because the supply of gasoline is exhausted but such stoppage cannot be called a stalemate. Anything at all that is brought to a fixed position is said to be at a standstill, the cause not being implied in the term. French *impasse* means blind alley or place from which there is no escape; thus, a predicament or an insurmountable obstacle. In figurative uses it is closer to *stalemate* than to *standstill*, but in general usage it is synonymous with both. French *cul-de-sac* is a blind alley or trap or "bottom of the bag," and is likewise a closely synonymous term, but its use is for the most part confined to military and diplomatic association. An army that finds itself hopelessly trapped or a diplomat that is helplessly outwitted in some diplomatic maneuver is in a *cul-de-sac*. *Deadlock* implies positive opposition and perhaps obstinacy; stoppage that is caused by a deadlock has been fought pro and con between persons or groups to a bitter end as a rule. It is used of disagreement in the more common or popular matters of life. You say that employees and employers are in a deadlock in regard to terms of a strike settlement, that factories consequently remain at a standstill, and that government arbitration has resulted in a stalemate. *Stoppage*, like *standstill*, pertains chiefly to action, to the arresting of movement or action; *cessation*, to conditions and affairs as well as to action. The former is the popular term; the latter, the broader and more elegant. You speak of the stoppage of a vehicle or a viaduct, of the cessation of confusion or hostilities. But *cessation* is decreasingly used, and its old synonym *surcease* is now all but archaic. *Surcease* is French *surseoir* (ultimately Latin *supersedere*), meaning to defer or suspend, not *cease* with the prefix *sur* (ultimately Latin *super*, over or above). The word contains the idea of discontinuance as result of giving way to something more engaging or important. It is rarely met with now except in literature.

Though she could never STAND the sight of blood, she nevertheless ENDURED the operation without anesthetic.

Stand in this usage is a more or less colloquial term meaning withstand, to go through with, to put up with; it applies as a rule to minor considerations, and may often imply impatience, as when you say, for example, that someone

cannot stand ridicule or that he is unable to stand a shock. *Sustain, endure, tolerate, bear, brook*, and still other words are covered by it in general usage. *Endure* presupposes derivatively the idea of hardening or keying oneself to; it implies pain or agony or unpleasantness that is borne without wincing or yielding or, perhaps, making suffering apparent. Anglo-Saxon *bear* is a covering term that pertains to both minor and major ills and misfortunes or evils, and in this company conveys a little of stoic indifference as well as of dogged and passive patience and support. Atlas bears the pillars of heaven upon his shoulders; he does not endure them. He also supports them, *support* being the Latin equivalent of *bear* in this connection. *Brook* originally meant to use or enjoy; it now means bear or endure or tolerate in a milder sense than is denoted by any of these words, and it always suggests something of the idea of resistance against curb or opposition of any sort. The word is becoming archaic though it is still affected, especially in literary expression. *Suffer* derivatively means to bear under; thus, to submit or be forced to endure, to undergo; it is less and less used in the sense of *allow*, as in Suffer little children to come unto me, but it is still a standard term in the meanings indicated as well as in those of putting up with or tolerating or resisting and sustaining. *Tolerate*—"to lift or bear up"—implies in most usage the getting through or over that which affronts desire and will and principle, though it is frequently used in relation to physical ills and material adversities. You may correctly speak of tolerating pain but you more generally do so in connection with disappointment or unpleasantness or violations of common sense and decency. You say that you cannot tolerate the sight of a drunken man or the narrow-mindedness of a certain community. *Afford* means being equal to, able to stand or bear without too great risk or damage. You can afford to be generous in judging one whose problems you fully understand. You tolerate, that is, put up with, a certain imposition only because you foresee that your desires will be fulfilled when it ceases. You have suffered someone's discourtesy until you can brook it no longer. You can barely stand the humidity of an August day, yet you endured your exile in the tropics and bore up bravely under multitudinous ailments and discomforts while you were there.

He soon came to realize that he had taken a wrong STAND on the question, and had all along been judging his neighbors from warped and narrow POINTS OF VIEW.

Stand here pertains to attitude, mental or emotional (or both), usually in regard to some controversial issue, and it carries over from its literal meanings to this figurative one the idea of fixedness or stubbornness or at least a basic firmness that may suggest aggressiveness or defiance. *Position* is frequently used synonymously with it in this denotation, but as a rule this word denotes less resistance and is thus less emphatic and more general. Both are, however, likely to be used with modification, as strong stand, definite stand, unequivocal position, questionable position. *Stand* cannot, as a rule, help connoting conviction; *position*, on the other hand, merely signifies thought and feeling, often merely personal. *Standpoint* is equivalent to *stand* in this connection, but conveys somewhat greater detachment and flexibility. *Point of view* is a

broader term in that it may pertain to both physical location or position and mental attitude. An artist in painting a scene takes a physical point of view, a position, that is, from which he views the scene he is reproducing on canvas. His work when finished may be judged from the point of view of a connoisseur or from that of a landscapist or a colorist, and so forth. *Point of view* (the short form *viewpoint* is now increasingly used) never connotes dogmatism or insistence or positiveness; it is, rather, acknowledgedly elastic and nonexclusive. *Line* in this company is loosely and colloquially used to denote a course or tendency or department of thought, a direction given to the consideration of any problem or question. It is even more colorless than point of view in that it may signify the presentation of a side or an attitude that is merely speculative, that is neither believed nor disbelieved. It does, however, suggest movement or progressiveness; the line or side or direction that you take in a political discussion, for instance, may give no cue as to your ultimate political action and conviction. The word thus means here little more than aspect or phasal view. *Slant* in this figurative company carries over from its literal denotation a little of the idea of peculiarly inclined or bent or opinionated, thus suggesting personal coloring and even perhaps bias or prejudice. In any event the word always implies narrower considerations than those implied by any of the foregoing terms. *Angle* denotes that which is even more rigid and dogged, and not infrequently suggests a fixedness of point of view that results from temperament or habit or training or environment. You may say that, though your point of view in regard to the respective candidates has varied from time to time, you find yourself now on the eve of election obliged to take a stand. While their lines of approach toward the high office to which they aspire have been variously manifested during the campaign, and while there are many slants and angles from which you might very well adjudge them all unworthy of your vote, yet you must now clarify their worthiness in your own mind and cast your vote from the standpoint of the average citizen who can never be certain that he is voting right but who is always certain that he must exercise his right to vote.

The STANDARD of work done by a real artist must always fall short of what he sees and feels and knows to be the ULTIMATE of achievement.

A *standard* is attained, and the word therefore pertains to the attainable, for it represents what has been done and accepted, and set up as authoritative (as standards of weights and measurements, for example); it is that which stands. The *ultimate* really represents the unattainable—the beyond the beyond—in the sense in which it is here used, and it must ever be so in this sense, else there can be nothing to work toward. It exists as a conception of perfection. Standards may be raised toward the ideal or the absolute or the perfect but they may never reach anything more than a compromise. The ultimate must always be kept ahead. He who thinks he has attained it in any work falls short by very token of not having understood its elusiveness of grasp; his imagination "lets him down"; he probably falls short as he stops short. If tomorrow never comes, the ultimate is never reached. The now generalized *blueprint* has come, in both literal and figurative use, to denote fixed standard; you speak of an architectural plan as a blueprint—the photo-

graphic white rulings on a blue background. But no matter how perfectly drawn and calculated, or how foreseeing all of those concerned in the proposed building may be, the completed structure is always seen to fall short of the ideal. *Blueprint* has been greatly extended in figurative usage in recent years, until it now pertains to any broad-scale sketch or outline or plan or program or example. Even the Sunday-school teacher is referred to as a blueprint for his pupils (the reference is not recommended however). It was said in the late 1930s that Hitler had taken his blueprint for his international outrages from Al Capone's example in criminal operations in the United States. *Prototype* means derivatively first type or model; it corresponds in large measure to *standard*, but the latter pertains to established; a prototype establishes. A standard, like a blueprint, serves; a prototype, like an ideal or an absolute or an ultimate, dictates. *Archetype* derivatively means chief type or model; it more nearly approaches ideal in signification, for it denotes original pattern or model whence are derived all copies of a given class or species. *Prototype* and *archetype* are used less and less today except in technical connections but they are useful and usable in figurative ones. As literal general terms they are passing. *Idea* formerly connoted universal model or realized ideal, but it has lost its high meaning to ideal itself, and is now used to indicate merely mental image or representation, a mental photograph of what the senses present to the mind. This concept, fed by imagination and nurtured by ambition and aspiration, becomes the abstract known as the *ideal*. *Criterion* (plural *criteria* or *criteria*s) denotes that which tests or decides or judges, or serves to do so. While a standard is an established and accepted measure of anything—number, quantity, value, worth—a criterion is such measure so generally respected and followed that it becomes a model or a pattern for others. Criterion may thus be regarded as superlative standard. In order to establish or arrive at standards and criteria, individuals and conditions and things, or all together in interrelationships, have to be put to trials and tests. These may determine reliable principles and practices usable as wide-scale measures that are irrefutable as far as fallible human calculation is capable of making them. The return of goods purchased at a department store was once an unheard-of thing. But an enterprising merchandiser (John Wanamaker) decided to give such service a trial. His customers "stood up" under tests, justified his faith in it, and he adopted the policy of permitting the return of goods for exchange or refund. It became standard practice in all of his stores. Other merchandisers observed and adopted it also. What thus began as a trial and a test became not only standard procedure but a criterion of merchandising business for all other stores in the country. But this does not mean that the ultimate in merchandising practices and policies and benefits has at all been reached.

Suddenly, as he skulked along the dark corridor, the STERTOROUS sounds from either side were interrupted by a STRIDENT shriek for help.

Stertorous derivatively pertains to snoring (Latin *stertere*, snore) but it now applies to any deep hoarse snorelike sound, as in heavy breathing or gasping for breath. *Strident* denotes loud, harsh, penetrating, annoying sound, one that disturbs and grates upon the nerves (Latin *stridere*, creak). The former most frequently indicates regular and recurrent sound; the latter,

unexpected and irregular. *Stentorian*, often confused with *stertorous*, means extremely loud, and is used as both noun and adjective chiefly of the human voice. Stentor was a herald in the Trojan war noted for his loud far-carrying voice. There are no such forms as *stentorious* and *stertorian*, though they are sometimes mistakenly used. *Cacophonous* emphasizes the idea of discord, two of its antonyms being *euphonious* and *harmonious*; a cacophonous sound may be discordant to the point of disagreeableness or harshness, or merely technically dissonant, discernible to the musician's ear but not to another. *Raucous* denotes that harshness or rawness of sound (especially of voice) that is occasioned by strain or overuse or illness. Poets employ the word in the sense of deep, hollow, dull-sounding; it is frequently used interchangeably with *strident*, but it connotes less of suddenness and shock. *Cuttural* means throaty; thus, raspy and, perhaps, harsh and grating. A guttural voice may be affected by articulating deep in the throat near the soft palate and focusing the tongue toward the roof of the mouth. *Gruff* pertains not only to voice but to accompanying demeanor and attitude; a gruff voice is surly or laconic or rough mannered, and it is thus very likely to be harsh or growling, and to be interpretive of mood or disposition or character. But a person who evinces a gruff manner or countenance, or both, may not necessarily speak in gruff tones, may, indeed, speak in pleasant ones. *Sepulchral* in this company means gloomy, funereal, unnaturally low and dismal and grave—"coming from the depths"; the basso profundo whose heavy bass voice may be sounded as low as D below the bass staff, may sound sepulchral when he takes his lowest notes. *Blatant* suggests noisy and brawling, and thus offensive and troubled sound, such as the bleating and bellowing of animals (it was coined by Edmund Spenser in his *The Faerie Queene*—"bleating beast"). The word is most commonly used with reference to sheep and goats, especially in herds, whereas *bellow* pertains more particularly to the roaring and clamoring sound made by a bull. It is used, however, in the sense of crying aloud, as of the young of any animal species. *Bawl* is a low colloquial form signifying the disagreeable and petulant and ungovernable crying of such young, especially of children. Originally it meant low, and was used of the mooing of cattle, as when they gave forth low rumbling sounds, but it has now taken on a connotation of energy and activity associated very often with hunger or frustration or obstruction. A cow moos or lows when she is in a state of comparative peace; she bawls and bellows when she sees fodder being distributed or when her calf is taken from her.

You may rest assured that every STIPULATION *in my CONTRACT with you will be kept to the letter.*

A *contract* is a legally enforceable agreement representing two or more persons, binding them to a course of action or to some condition; it is formal when drawn in writing and signed by the contracting parties; it is informal when it is merely an oral understanding, "sealed by a handshake," but this between or among honorable parties is regarded as equally obligatory. A *stipulation* is an article or an item or a term, or more than one, contained in a contract or similar document; it is usually followed by a *that*-clause as object, as It is hereby stipulated that he be paid so much by the hour. The word is Latin *stipula* meaning straw or stalk (of corn); it originally

meant bargain, especially as sealed by the Romans who broke a straw or a stalk as token of sincerity, which ceremony had indeed the significance of our present-day "handshake of a deal." A *compact* is of broader and more comprehensive application than a contract; it applies to agreements between large groups or bodies, as of one large company with another or one nation with another, and it is an earnest or a promise usually more binding than a contract. The latter is customarily documented; the former may or may not be. You speak of a solemn compact, of a legal contract. A *treaty* is an international compact; an agreement between a publisher and an author or between a theatrical producer and an actor is a contract. Strictly speaking one person makes or signs with another or with a company, not a compact but a *contract*, though the latter is loosely used interchangeably with the former. *Pact* is *compact* minus the intensive prefix; it is decreasingly used, surviving chiefly in diplomatic usage, as the pact of Locarno, the pact of Versailles. *Covenant*, from the Covenant between God and the Israelites to the Covenant of the League of Nations, has always been a word of impressive and imposing connotations, usually religious; it is Latin *convenire*, to convene, and thus signifies that which is brought about as result of convention or solemn conclave. But it is now by way of becoming archaic. *Bargain* is the common or garden variety of *contract*; it pertains to informal arrangement or agreement between buyer and seller, that is, between or among traders, and does not imply formal writing but rather a personally binding understanding; it may, however, ultimately be put into writing. *Cartel* is derivatively Latin *charta*, card, and was formerly merely the paper on which was written a formal challenge or defiance leading to a duel or other type of single combat. Later it was a document containing stipulations of agreement between inimical parties or, more likely, enemy nations. Now the word is used almost exclusively to denote agreements or pools between political blocs or business firms for the maintenance of economic stability. *Agreement*, in this company, denotes an arrangement, legal as a rule, whereupon mutual promises of two or more contracting parties are clarified and terms for carrying them through are specified. All of the foregoing terms indicate special forms of agreement, differentiation between the generic word and its specific equivalents being based very often upon definite time, financial, personnel, and other data.

He did not STIR until eleven when I WAKENED him.

Stir means to bring into action or movement usually as result of either external or internal stimulus; the manifestation of stirring may be literal, that is, entirely physical, as is indicated in the introductory sentence; it may be figurative, that is, emotional, as when one is stirred to tears or to anger or to pity, and so forth. *Waken*, like *awaken*, implies being roused from sleep or slumber, or from a sleepy mood; figuratively, both of these words mean the evocation of feeling and thought by whatever stimulus. *Waken* and *awaken*, both regular, are preferably used transitively; *wake* and *awake*, both irregular, intransitively and subjectively. You say that you woke or awoke early; that someone wakened or awakened you early. But *wake*, *waken*, or *awaken* may be used in place of *awake* both transitively and intransitively in

physical applications; in figurative senses *awake* and *awaken* are commonly used, as when you say that your heart was awakened by the tragic condition of the child. *Rouse* derivatively means stirring from covert or lair or ambush; it was originally a hunting term, and it pictorially connotes game that is startled by the hounds or other agency. So a person today who is roused is incited or perhaps shocked into some kind of action. *Arouse* is, as a rule, used interchangeably with *rouse*; it is, if anything, milder in its implications, the prefix *a* being alpha privative. Imitative *fuss* suggests fidgeting and flurried stirrings; *busile*, noisy and boisterous stirring; *bother*, harassing and perplexed stirring. The phrase *fuss and bother* is an emphatic repetition of the idea of hubbub, both outward and inward. *Convulse* suggests violence of a sort; one who is convulsed with grief or with laughter is wrenched and torn or shaken by the emotions—stirred beyond control perhaps. *Rally* is “to join,” as from confusion or scattering, distraction or agitation, to reassemble and thus develop new strength. *Push* denotes pressure against. If you push anything suddenly and abruptly and violently, you *thrust* it; you thrust a knife into a melon by a violent movement. If after you have thus thrust your knife into it, you force the knife along a certain direction, you are said to *shove* the knife, that is, to push it continuously. *Shake* is to stir spasmodically or in sudden repetitions or waves, either mildly or violently. You may shake one to rouse him from sleep, or a child by way of reproof; you shake a carpet, a cocktail, a hand, a stick, a fist, a bush, and so forth, the idea always being repeated movement. In figurative uses, the word may also imply movement, but it conveys the idea of change or disturb, as when you say that someone has been greatly shaken by grief. The slang use of *shake* in the sense of rid oneself of retains the derivative idea of quick staccato movement, that is, you rid a rug of its dirt, a tree of its fruit, a child of its waywardness, by shaking.

He STRAINED at the leash PULLING his master dangerously near the edge of the cliff.

Strain in this company means to exert supreme effort, to tug and pull, to strive. *Pull* means to exert such strength or force as to bring the person or thing pulled toward the person or thing making the pulling effort; it frequently implies going before, exerting power in order to bring someone or something along, or lifting, as a bucket of water from a well, or forcing down, as in pulling something from a high level. Pulling may, thus, indicate any direction and any strength; it may or may not achieve what it sets out to achieve. *Strain* may denote pulling “till it hurts” but it applies to any sort of effort and is used figuratively quite as much as literally; you strain your eyes, your ears, your mind, your heart. *Pull*, too, has figurative applications, but is more often literally used; it is commonly represented by more specific terms when figurative meanings are intended. But you say that someone pulls upon your emotions, pulls himself together, pulls the wool over your eyes, pulls through, pulls out, pulls a boner; that is respectively, influences, controls, deceives, succeeds, saves (himself), makes a mistake. *Draw* denotes causing to move by any means so that whatever is drawn moves toward the drawing force; it may mean forcing that is adequate or inadequate, slight and delicate or strong and powerful, as well as attracting or luring

or enticing by means other than physical force. It is from all considerations a milder word than *strain* or *pull*, and suggests less resistance on the part of the object or person drawn. *Drag* is an emphatic *draw*; it implies resistance and rougher action—hard slow pulling. You draw water, a crowd, lots, a prize, a tooth; but you drag a fish net in from the sea, a culprit before the magistrate, a wheelless vehicle over the earth. *Tug* suggests strenuous straining, perhaps drudging or laborious insistence and forcing; it has, however, its lighter connotations, both figurative and literal, as when you say that a child tugs at his mother's skirt or that someone's grief tugs sympathetically at your heart strings. A *tugboat* is one that seems to work (and does work) very hard and continuously until its purpose is achieved. While a *tugboat* is, as far as most usage is concerned, a *towboat*, *tow* implies rather more emphatically the helplessness of the object towed, and the resort to some device (rope, chain) to effect pulling or dragging. You tug at the oars of a rowboat; you tow a disabled car to a garage. *Lead* does not necessarily imply the exercise of force; it means to direct or conduct by preceding, and it quite as often applies figuratively as literally. When you say that you lead a horse to water, you mean that he follows without resistance and that you merely guide him on the way; when you say that someone leads a band, you mean that he assumes the role of conductor. The antonym of *lead* is *follow*. *Push* implies contact, as from behind as a rule, and it is in most respects antonymous with *pull*, *draw*, *drag*, in both literal and figurative applications. Like *pull*, it denotes any direction; you push forward as well as backward, up as well as down, and sideways. Figuratively it is frequently synonymous with *promote*, the latter, however, emphasizing means and method somewhat more, while the former suggests end or result. *Haul* in most usage today pertains in general to vehicular transportation, though basically it means pull, drag, draw, and even push; but it has special and idiomatic uses that set it apart. You speak of hauling a boat through a channel, of hauling down sail, of hauling up (stopping), by all of which the idea of forceful pulling may be indicated. To haul off means to draw in the muscles in preparation for a strong strike or blow; to haul over the coals, to reprove or scold (as if to drag a body over hot coals); to haul (to) the wind, to head a ship toward the point from which wind is blowing, or (figuratively) to yield position as in an argument. In general literal usage, however, *haul* suggests carrying a load by means of vehicle; *drag*, to pull over rough surface or against resistance; *tug*, to "worry at"; *strain*, to strive and stretch and pull tight and exert in eagerness; *draw*, to move toward the agent or agency; *tow*, to help out in deficiency or powerlessness; *lead*, to go before in guidance; *pull*, to exercise particular power in moving toward agent or agency.

When he learned of their painstaking STRATAGEM to have him lead the cotillion, he resorted to the SUBTERFUGE of "unexpectedly-called-out-of-town."

Stratagem formerly meant a trick in warfare whereby an enemy was to be deceived. Now, in general usage, it means in addition any skillful plan to gain advantage or entrap, always carrying the idea of well-thought-out. *Subterfuge* is any sort of device or pretense for escape or evasion. It is a

"lesser" term than *stratagem*, pertaining to more everyday matters, whereas *stratagem* may be used not only of small affairs (as in the introductory sentence) but also of large and comprehensive movements. *Casuistry* in a strictly theological sense means the application of the rules of ethics to individual cases of conduct, and thus denotes basic procedure toward the establishment of moral conduct. But as individual cases become complicated, requiring the weighing of conflicting obligations and the classification of exceptions and distinctions, they invite tweedledee and tweedledum in argument until the whole issue of a given instance may be perverted by words, and the most vicious conduct be justified by the rhetoric of a skillful dialectician. The word, as a result, has come to be used unfavorably for the most part, meaning any kind of specious or equivocal reasoning in regard to behavior and morals and law. *Sophistry* is deliberately false reasoning based upon subtle quibbling and deceptive sequences; the Greek Sophists developed pernicious power in "turning the syllogism inside out in order to prove that black is white, and white black." The word was originally used chiefly in connection with general abstract philosophical disputation but it now designates for the most part any sort of "cheating with words." Like *casuistry* then, it is of unfavorable connotation but is less frequently applied to the average or ordinary affairs of life. It is casuistry for the courts to imprison a person for nonpayment of taxes just because they are unable to pin upon him conviction of murder, arson, robbery, and other crimes of which he is well known to be guilty. It is sheer sophistry to argue that a wrongdoer should be imprisoned for some crime whether or not it is the one of which he is guilty. *Equivocation* is saying one thing and meaning another; it may not always be intentional and deliberate deception, but as a rule it is purposely misleading. *Ambiguity* indicates having two meanings or being capable of two or more meanings; it is as a rule unintentional, resulting from lack of precision in expression. If you say you know yourself better than anyone else, you may mean either that you know yourself better than anyone else knows you or that you know yourself better than you know anyone else. Your expression is thus ambiguous. When the witches told Macbeth that he should never be vanquished until Great Birnamwood came against him, their prophecy was equivocal. French *double-entendre* means ambiguity or equivocation, usually the latter, but one interpretation (usually the lesser) of a double-entendre is likely to be risqué or indelicate or naughty. *Evasion* is the tricky or artful or subtle diverting of attention of anyone who is trying to exact a reply; it is deliberate but perhaps unsuspected avoidance of reply by change of subject or calling attention to something other than the subject in hand. *Prevarication* derivatively means straddling or bending or crookedness; it is a more or less euphemistic term for *lie*. When you prevaricate you quibble or resort to looseness and vagueness of language, or otherwise fail to make forthright response.

STREAMING down from the ceiling, HANGING by the merest steel thread, the great transparent balloon reflected all the splendors of the brilliant ballroom.

Stream as here used suggests extending or stretching in any direction, as if at length and more or less in a flowing line. It is cognate with *flow*, as

both noun and verb, but in relation to water or other fluid, *flow* suggests continuous movement either slow or rapid, whereas *stream* suggests characteristic kind, as river, brook, hose, and the like, and that which is more variable in both duration and bulk. *Stream* is thus more specific, but it is in the main the Anglo-Saxon equivalent of Latin *flow*. In the sense in which it is here used, however, *stream* is figurative signifying moving in air or causing to flow in one direction or another (always indicated by modification). And in this figurative sense Latin *suspend* is closely related. This word, however, suggests fixed position or central point from which something extends or hangs unimpeded on all sides. If the object thus suspended sways it is said to be *pendulous*; if it does so regularly, it *oscillates*. *Pendent* or *pendant* denotes merely hanging down from. The balloon was suspended from the ceiling; that is, it was fixed in position but free to move in any direction. It was also pendant from the ceiling or hanging down from it. Whether it could be pendulous or oscillating is not indicated by *pendent*; it might be either, or neither. *Hang* is the covering term, meaning to extend downwards from some kind of attachment above; it usually implies free movement or dangling, as does *suspend*. *Hanged* and *hung* are imperfect tense forms of *hang*, the former used in reference to persons, the latter in all other reference. But this old distinction is passing, and *hanged* is on the way out. It was earlier than *hung*, and there were many other spellings of the old imperfect—*hengde*, *henge*d, *hingde*, *hinged*, *hanged*, and still others. But *hanged* had the conservative bias of scholarship with it; the law—especially judges—held to the older form in discussing capital punishment and pronouncing sentence for it. Thus, according to Oxford, it became fixed as a special separative form in this connection, and it has remained, to the confusion of all and sundry. Outside the law, however, *hung* came into general use in the sixteenth century but it does not occur in the Coverdale Bible or in the 1611 biblical text, *hanged* being used in all connections. Both the Authorized Version and the Revised Version have *hanged* in Matthew 18:6, but in Ezra 6:11 the Authorized has “. . . let him be hanged thereon” while the Revised has “. . . let him be lifted up.” *Hang* has many slang and idiomatic uses: What hangs fire is slow of explosion, and, thus, figuratively, hesitates; to hang together is to keep united; to hang up is to suspend or hold over or delay; to hang a jury is to prevent its reaching a verdict; to hang the head is to be ashamed; to hang back is to resist or balk; to hang off is to lay off or release hold, hang it all is euphemistic for dang it all, which is in turn euphemistic for damn it all, and so forth.

The STRESS and STRAIN of high-TENSION selling had at last been too much for him, and he was obliged to take a vacation.

Stress pertains to force or power or urge that pulls or stretches or distorts and thus causes strain and tension; it connotes, in other words, the agential influence; strain and tension, the resultant. *Strain* denotes the result of tension, the change effected by violent tension or exertion; thus, made tired and lowered in physical resistance because of work or worry or continued extreme effort. Literally *tension* means the act or state of stretching or

being stretched, as well as the reaction upon any matter as result of pulling and tugging and stretching; thus, figuratively, mental and nervous strain or any strained relationship brought about by "pulling" too far in one direction or another. All three words may signify the continuing and progressive. *Compression* denotes the act of making smaller or reducing as result of external force; it is, thus, antonymous to tension in the literal sense, but *tension* itself may connote an internal tightening of nerves as result of being pressed in—compressed—on all sides by influences that are uncontrollable. *Torsion* may likewise be a two-way word; derivatively it means a wrenching or twisting that tends to distort or deform as result of resistance to a wrenching, twisting force. But mental or emotional tension may result from an inner torsion of ideas—of "being mentally and emotionally twisted"—though torsion is less frequently used figuratively than are the preceding words. The colloquialism *stress and strain* is, like *might and main*, a hendiadys used for emphasis either literally or figuratively. *Contortion* is for the most part an emphatic form of *torsion*, meaning a fantastic or spasmodic or grotesque twisting which may suggest great difficulty or even pain.

Old Dobbin could be very STUBBORN at times, and at other times unbelievably REFRACTORY and unmanageable.

Eighteenth-century lexicographers thought *stubborn* a corruption of *stout-born*. But it is derivatively Anglo-Saxon *styb*, stub, any rigidly projecting thing, and formerly it denoted log or block, and eventually blockhead. *Born* is born as used today. Latin *obstinate* is its equivalent. But true to its "blood" *stubborn* implies inherent or native tendency to unyieldingness and mulishness and fixedness, whereas *obstinate* implies the acquisition of these characteristics through external stimulus. You say stubborn by nature; obstinate in regard to suggestion or opinion or persuasion or attack. Still, the two words are used interchangeably today for the most part, and this nice distinction is rarely respected. *Obstinate* is more often used in reference to people; *stubborn*, in reference to things and events and lower animals. *Headstrong* implies activity; *stubborn* and *obstinate* do not necessarily. *Headstrong* also implies self-will that may be taken to the extreme of destruction; *wayward* connotes caprice and disobedience and fluctuation in conduct, a "turning away" or whimsicality in behavior without motive or rationality. *Refractory* connotes the idea of headstrong with the additional one of refusal to be led or directed. A mule is stubborn when he balks; refractory when he turns or backs or goes forward against leading or driving; wayward when he playfully kicks and switches his tail and whinnies instead of doing what is desired of him. *Pertinacious* is really *tenacious* plus the intensive prefix *per*. You are *tenacious* when you hold on firmly and let go, if at all, with strong opposition and reluctance. You are *pertinacious* when there is an element of whim and unreason in your insistence and persistence. You say that in spite of your tenacious hold upon the reins the horse made stubborn pulls and thrusts, that in spite of your pertinacious application for the job the employer was obstinate in his refusal to take you on. Pertinacity may become picayunish; tenacity, pugnacious. The latter implies resistance;

the former does not necessarily. *Dogged* has in it the idea of plodding and perseverance turned surly and obstinate and sullen perhaps on occasion. *Contumacious* is Latin meaning with insolence; it implies spurning and defiance of authoritative orders, with accompanying attitude of self-importance—a “swelling of the ego” in relation to authority. The terms here discussed are for the most part used in unfavorable senses. Such words as *constant*, *determined*, *persevering*, *positive*, *solid*, *steadfast*, *unshaken* are their favorable equivalents.

The SUBJECT yields many excellent TOPICS for discussion.

Considered in connection with rhetoric and composition, *subject* means that about which anything is said or written; it is the general matter (*subject matter*) upon which thought and study are concentrated for the purpose of extended elucidation. In making such study of a subject, it is customary to separate the accumulated contents into headings or parts called *topics* for treatment; a *topic* is thus a heading or a division in a planned composition, a name given to a particular partition. *Title*, in this association, is the name or designation given to the speech or writing as a whole, a distinctive “label” by which it is known and perhaps promoted; it is sometimes referred to as *general title* in contradistinction to the topics which it covers, and these individual topics may be known as *subtitles*. But *subtitle* may also mean a subordinate title used under the principal title to clarify or emphasize or “add a flavor.” *Twelfth Night* is the title of a Shakspearean play; *What You Will* is its subtitle. The subject of the play is the reunion of twin brother and sister, separated by shipwreck, after many humorous adventures in love, disguise, mistaken identity, and deception. *Theme* means composition or essay or dissertation (in music it is the basic melody upon which variation is developed); it is sometimes loosely used to indicate the subject or text or general direction of a speech or writing. *Thesis* is ultimately the same Greek word *tithenai*, place or set or thing set down; a thesis may be any ordinary composition but it is in particular one offered at the conclusion of a course of study in pursuance, perhaps, of a degree. *Thesis* also has the special meaning of proposition or postulate or affirmation stated explicitly at the beginning of a discourse as a challenge or provocation to proof; it may also constitute a declaration of policy or a series of steps in a policy. Martin Luther’s ninety-five theses against indulgences, which he nailed on the door of the church at Wittenberg were propositions that he was willing to champion against all opponents. In this latter sense a thesis is a *proposition* or a *question* (for debate); that is, a subject to be discussed and argued affirmatively (believed in) or negatively (denied). In view of the fact that a proposition may be stated interrogatively as easily as declaratively, it is sometimes called *question*, and in parliamentary procedure a *motion*. The chairman or the secretary “puts the motion” (or question or proposition) and the members vote yes or no. Topics upon which debaters take affirmative or negative sides are sometimes called *points* (points of view) or *issues* (a flowing out of differences).

The statement you have just made SUBSTANTIATES the opinion I have long held, and CORROBORATES the testimony at every point.

Substantiate is literally to stand under; hence, to support basically, to supply grounds, to prove the truth of, to verify; that which is substantiated is seconded or propped or reenforced. *Corroborate* is to strengthen by adding or paralleling; that which corroborates adds something of the same kind to that which is thus strengthened. Parallel stories on the witness stand are corroborative; that is, they support each other in regard to what has been said or done before. One story is substantiated by another when it is declared emphatically to be true. But the two words are very largely used interchangeably, the prefixes *sub* and *cor* (assimilated *com*)—*under* and *with*—constituting the chief differentiation between them. *Ratify* is to fix or settle, to approve formally and make valid; a claim is ratified after testimony as to its justification is corroborated or substantiated. *Authenticate* is to test for credibility and trustworthiness and authority; to authenticate fact or truth is to corroborate and substantiate it to such degree as to make ratification safe and logical. (*Authenticate* is ultimately Greek *authentēs*, one who does a thing by himself. The best the neighboring Turks could do with this word was *efendi*, our *effendi*, and our popular short cut FND. It was a Turkish title of respect equivalent to master or sir.) But *ratify* applies also in a wider sphere as conclusive action, as when you speak of ratifying a lease or a cartel or a treaty, and *substantiate* and *corroborate* and *authenticate* pertain to "steps toward," presupposing previous statements or actions or conditions that focus upon a given end. *Confirm* is the generic or covering term; it means simply to make firm by whatever means, to add to the certainty of as if by way of dispelling doubt or suspicion. (To confirm in the religious sense is really to administer the rite that implies the strengthening of the soul to such extent as to effect full induction into the church.) *Sanction*, once confined to the meaning of rendering sacred or inviolable, is now used generally in the sense of approval with very often the connotation of promotion or continuance of support. The word is still, however, in some uses involved to a degree with the idea of conscience. *Authorize* means to empower, as by an official agent or official; but this term is now generally used in the sense of consent to, approve, justify, permit, and the like. You say that the church deacons have authorized the holding of a dance in the church hall, that certain members of long standing do not sanction this, but that the action of the deacons has been confirmed by the local papers and corroborated by advertising of one kind and another. The old-timers feel certain that this departure on the part of the deacons will establish a damaging precedent, even though it is upheld by the papers and the community at large. The claim of the deacons that many other churches in the diocese have long since conducted such affairs without impairment of morale is substantiated by the bishop and corroborated by reports that have come in from far and wide.

He has always flirted with SUBVERSIVE elements, and has now even become an active member of the UNDERGROUND movement.

Subversive in this connection means desirous of overthrowing; subversive elements in any society are those persons or groups or organizations bent

upon undermining the present form of government, with the view of overthrowing those persons in power, bringing into disrepute the principles of government represented by them, and establishing another system which in their opinion would be a vast improvement as far as individual and collective welfare is concerned. The terms *subversive element*, *subversive action*, *subversive movement*, *subversive politics* all connote the vicious, the corruptive, the insidious, the strategically secret effort to bring about active or passive revolution. *Underground* in this derived sense is more specific; it denotes regular organization of subversive elements, with secret meetings, definite plans for political and economic procedures, and assignments of individuals and committees to effect certain invidious changes. The underground may resist and defy present governmental practices, always by circuitous and surreptitious methods, the word itself invariably carrying the connotation of hidden, clandestine, "dark," and being the antonym of "open and above board." Though they were not so called the secretly organized movements of the czarist days of Russia were really underground activities, as were those of many—perhaps most—European countries just prior to and during World War II. The name is taken from the fact that all such groups at first held their meetings "underground," that is, in basements and cellars and dungeons, and the like. *Fifth column* is a still more specific term, suggesting more integrated team work, more expert systems of spying and sabotage and propaganda; it connotes bringing subversive and underground movements into effective focus. Members of a fifth column movement are more deeply infiltrated in the common ways of the life of the city or the country which they attempt to overthrow, and are thus able to work more subtly and expertly. The term denotes an organized company of traitors within a community who by subversive writing and speaking and action prepare for upheaval from within or for enemy invasion from without. The rebel generalissimo Francisco Franco predicted in 1936 that he would capture Madrid by the use of his four armed columns together with a *fifth column* of his agents and saboteurs and other conspirators within the city. *Subversive*, *underground*, *fifth column* are in these relationships comparatively recent words as word history goes, and they are all now extended in use, sometimes facetiously, sometimes otherwise, to pertain to any activity that is underhanded and not strictly in accordance with accepted practices and standards, whether such activity is operative from within an organization or from without, or both. *Subversive* is not to be confused with *perversive*; the latter derivatively implies, not turning 'upside down or "putting bottoms up and tops down," but turning in the sense of distorting or twisting, and thus of being wrongheaded and intractable and unreasoning. It is more subjective than *subversive* which would always overthrow collectively for the sake of superseding or supplanting. The subversionist as well as the perversionist may think he is quite right, but the former thinks this in regard to society, the latter more likely in regard to himself.

The interesting SUCCESSION of floats and bands and masked giants, and the like, made the parade seem short of DURATION.

Succession pertains to things or events that follow each other in order either of movement or of placement. Objects that are in fixed position may

be said to be arranged in succession, that is, in some kind of order from beginning to end, though the word is more frequently used in relation to movement however slow. A prince is in succession to kingship; the war was won after a succession of victorious battles. *Procession* connotes particular orderliness or prearrangement, frequently climactic, as when you say that the hearse led the funeral procession. If in a parade there is apparent a fixed or rigid order of units for the exemplification of some phase of history or economic development, it is correct to refer to the whole as a procession. But most parades are to some degree variety shows, one unit or act succeeding another without sequential significance. *Series* implies relationship as from one unit to another in a succession, as a set of numbered volumes or succeeding issues of a magazine or a list of cumulatively developed points in an exposition or argument. *Sequence* suggests nothing by way of causality or relationship but, rather, order on the basis of coming after or next. You name the great battles of world history in sequence, that is, from the earliest to the latest date; or you arrange playing cards in sequence, that is from two-spot to ace. Sequence has been called a series without gaps. All of the foregoing terms pertain particularly to space and arrangement. *Duration* pertains to time and event, to continuance of event in time. You speak of time as eternal, of duration as continuous. Yet *time* is very often used, especially in poetry, in contradistinction to eternity, and both *time* and *duration* are "over-all" terms in relation to moving events, *duration* being itself included in the idea of time. When you speak of the duration of anything, you mean duration *in time*. When you speak of succession or sequence or series, you think of both space and arrangement, and to a minor degree (if at all) of time. *Epoch* and *era* are very often interchangeably used, and they are close synonyms. Derivatively *epoch* means stoppage; thus, a beginning or starting point, especially as marked by some new or revolutionary event, as when you speak of the epoch of bow-and-arrow warfare (as contrasted with the epoch of gun-powder warfare). *Era* pertains to chronology, to some fixed period from or to which time in years or decades or centuries is calculated, as the Christian era, the Mesozoic era (geologic divisions of time are usually called eras). *Age* is briefer than either epoch or era; it usually suggests the dominance of some great historical figure, as the age of Charlemagne or of Kubla Kahn. *Aeon(eon)* derivatively means any space of time, a lifetime, but it now connotes a period longer than the latter and is used as almost an exact synonym of *era* especially in reference to geologic periods—immeasurably long and ill-defined stretch of time. *Period* is used loosely to denote any rounded-out extent of time, either long or comparatively short; it implies principally completion or termination of one time-range and the beginning of another, or a partitioning of time in relation to event or career.

He took such steps as were required.

Such is adjective and pronoun. It is colloquial as an intensive exclamation, as *Such a pleasure!* and *Such a mess!* in which it is overdone for *very* or *what a* or *great*. *Such* and *suchlike* are also provincial for *similar*, as in *I have books, papers, pencils, and such [or suchlike]*. *Such* is used pronominally in only

certain constructions. It is incorrect as a pronoun in I never heard of such and I haven't such as you ask for and I saw such in the museum. The use of *a* or *an* after *such* is regarded by some authorities as solecistic. *Such sentence as this* is correct, and is tighter and more economical than *such a sentence as this*. Moreover, if *one* is the meaning of *a* (*an*) the reading of the latter is quite as absurd as *kind of a sentence* and *sort of a sentence*. After *such* as the nominative case is usually required for the understood elliptical clause, as in I have never seen such as they (are) and She is not such as I (am). *Them for they*, and *me for I* would be incorrect. In There was such confusion so that the police were called, the word *so* is incorrect; a result clause following *such* requires only *that* for its introduction. But *such* is followed by *as* if a result infinitive follows, as in There was such confusion as to make the police necessary. And a relative clause following *such* is introduced by *as* rather than by *that*, as in She had such qualities as wear well, and in the introductory sentence. *As* and *since* are very often used interchangeably, especially at the beginning of a sentence. The latter, however, suggests following or sequence; the former retains its derivative connotation of casual or indifferent (Anglo-Saxon *allswa*, wholly so, quite so, hence). *Inasmuch as* is concessive, thus often having the force of seeing that or since. All may be used in the sense of *because* with varying degrees of emphasis, *because* itself being definite and direct in accounting for or giving reason. *For* in this connection very often functions in semico-ordinate relationships. Observe Since you distrust me, I do not care to work for you; or Inasmuch as you distrust me, I shall do my best for you (just to prove that you are wrong); or You refuse to give me the job because you are convinced that I am untrustworthy; or You did not give me the job, for I suppose my recommendations did not measure up.

His attitude toward his son was SULLEN and his tone very often ACrimonious.

Sullen was once *soleyn* or *solein*, and it is ultimately Latin *solus*, alone. It is a doublet of *solemn*, and was in the seventeenth and eighteenth centuries used interchangeably with it. The latter is probably Latin *sollemnis* (*sollus*, whole, and *annus*, year), first used in the sense of serious importance, as in relation to annual religious feasts. But present-day usage has expanded the coverage of *solemn* until it applies to persons as well as to places and occasions and things. It is the more dignified term; *sullen* the more popular. A *sullen* person is very likely one who lives gloomily and selfishly to himself, very often because of hurt pride; one who nurses his ill-humor chiefly because he feels the world to be against him. *Sulky* implies some degree of childishness, and thus a more stubborn though more spasmodic ill-humor; but the *sulky* person is usually a silent or "alone" person who is given to fits of brooding. *Acrimonious* suggests acid and bitter and corroding; an *acrimonious* tone or remark is a biting one, inspired, it may be, by *sullenness* and *sulkiness* of mood. *Tart*, in this company, is weaker; it suggests keen and pungent, and it may even connote a kind of sharp humor. A *tart* remark does not necessarily bite or "rub in" though it may do so, as it may also be

merely a piquant or pointed remark. *Caustic* may or may not derive in sullenness; it certainly includes *acrimonious* and has something to spare by way of burning and corrosion. It may even add sarcasm to satire. *Morose* pertains principally to habituated sourness and gloominess that are made vocal and intrusive; a morose person has become settled in a "way of life" that radiates dissatisfaction with things as they are and exercises little if any restraint upon his temperament. *Surly* is really *sirly*, that is, too much *sir-ishness*; thus it has come to denote cavalier, arrogant, gruff, churlish, all of the qualities of an overbearing sir or sire or lord and master. It is closer to *morose* in the idea of settled and continuous, whereas *sullen* is more temporary in its connotations, and *sulky* even more so than *sullen*. If you are *virulent* in attitude or expression you are "poisonous" and would use your venom to silence permanently—to kill psychologically. If you are *saturnine* you are heavy as lead, sluggish, unresponsive—born under the influence of Saturn; a saturnine disposition, however, may have nothing of bitterness or harshness in it. If you are *splenetic* (*splenic*) you are spiteful and bitter and peevish and fretful, and may be inclined to hiss and spit like a cat. (The spleen was once thought to be the seat of the passions or emotions.) If you are *crabbed* you are cross and crusty, and generally difficult, probably as result of age; the word is rarely applied to the young. It once, however, had reference to the crooked and awkward gait of the crab, but in later use, as at present, it transferred its loyalty to the little crabapple so notoriously sour that on being eaten it puckers one's lips. Most of these words are today used interchangeably, and justifiably for the most part inasmuch as it is by no means easy to tell whether a person's asperity is the result of surliness or sullenness, whether his causticity is occasioned by inactive spleen or acid stomach.

The SULTRY sun and SWELTERING humidity had driven them all to the old swimming hole long before their day's work was done.

Sultry means hot, close, humid, oppressive, as in relation to the weather or atmosphere; it was once *sulter* and is derivatively the same word as *swelter* (Anglo-Saxon *sweltan*, die or swoon). Not so many centuries ago *sultry* was thought (appropriately enough) to be based upon *sulphur*, and to be a corruption of *sulphury*. *Swelter* is primarily a verb meaning to be faint from heat, to sweat profusely, to be oppressed by heat and humidity; its old adjective form was *sweltry*, whence, by slight pronunciation erosion, comes *sultry*. *Swelter* was once also a noun meaning heat and perspiration. But *sultry* has parted company figuratively from *swelter*. It is much used to denote anger, hot with passion, possessing the languorous appearance and movement of seductiveness. *Stifling*, both derivatively and in present-day use, means stopping or obstructing, difficult to breathe because of choking and smothering, and by extension any stopping up or extinguishment, as (literally) of a fire and (figuratively) of report or testimony or information. *Suffocating* means choking, perhaps killing as result of stopping respiration. It is Latin *sub*, under, and *fauces*, throat, and is both literally and figuratively the strongest word in this group. When you are suffocating you gasp for breath; when you are stifling you make a dash for air; when you

are sweltering you seek the shade or the pool. *Sultry* in its literal uses applies in the main objectively; *sweltering* may apply either subjectively or objectively, as, too, may *stifling* and *suffocating*, but these connote effect for the most part. *Sultry* and *sweltering* heat and damp and smoke superinduce stifling and suffocating effects. *Torrid* may or may not suggest dampness and humidity. Usually it pertains to tropical heat, and suggests burning dryness or parchedness, and direct rays of the sun.

It was an act of SUPEREROGATION to contribute all that food after we had already been more than generous with GRATUITIES.

Supererogation always suggests carrying coals to Newcastle; it denotes doing what is not required and is thus superfluous because it exceeds the demands of duty and courtesy and consideration. In religion (especially in the Roman Catholic church) works of supererogation are those great and good deeds done by saints over and above requirements for their already assured salvation. The word may indicate an effort on the part of a someone to "clinch" kindness and devotion. But if such overdoing goes beyond tact and good taste, then an act of supererogation may become fulsome and embarrassing, and the word takes on unfavorable connotations some of which may be close to fawning or servility. *Gratuity* implies voluntary action on the part of a giver, with or without expectation on the part of a recipient; it may be a present made merely out of deep and loyal feeling or, more likely, something given over and above regular pay in recognition of service over and above regular service. A gratuity usually implies descending regard, as a fee or a tip given to someone inferior in station, and it is more commonly used of the concrete—of the thing given—than of the act or performance or service, as *supererogation* is. But you may speak of gratuitous effort or treatment or vigilance, and the like, meaning that which is given without regard to recompense and which really amounts to a concrete value or gratuity. The adjective *gratuitous*, like the adverb *gratuitously*, is also sometimes used unfavorably in the sense of giving, unasked for and unexpectedly, that which is discourteous or detrimental, as when you speak of a gratuitous affront or a gratuitously unkind remark. *Surplusage* pertains to what is left over by way of wastage or irrelevance; it is used of any excess that represents the unnecessary or nonessential, and is not infrequently applied to oral and written composition in reference to wordage. You speak of surplusage of phraseology, phraseology that is not necessary to convey meaning and that may thus be omitted without loss. *Surplus*, on the other hand, pertains to residue or overplus left after all required deductions have been made; it is largely a commercial word signifying assets over liabilities or excess of net income over obligations for a certain period. The word is thus favorable and constructive as a rule, whereas *surplusage* and *excess* by no means always are; and it has abstract denotations as well as concrete ones. You speak of surplus vitality and surplus service as well as of surplus funds and surplus corn. *Supernumerary* means excess of prescribed or expected or standard or fixed number; it is used chiefly of an actor in excess of a regular company, who goes on in mob scenes or processions, one who "carries a spear." He is sometimes called an

extra and may be popularly referred to as a *supe*. But a person who has six fingers on one hand may be said to have a supernumerary finger or a finger that is supernumerary, and additional kitchen helpers for a special occasion or additional hands on the farm at harvest time are supernumeraries.

He is a SUPERFICIAL, SHALLOWPATED critic who boasts that he almost never reads a book that comes to his desk but, rather, gives it a cursory once-over and then writes a "deep" review.

Superficial and *shallow* are in the main synonymous, especially in such use as this. Both pertain to persons and to things and conditions, and both are unfavorable or derogatory as a rule in figurative references. The former is Latin *super*, over, and *facies*, face; thus, outermost, that which is surface; it may, however, be acknowledged in usage at its true meaning, as when you say that you had time for only a superficial examination of a paper, or that you have only a superficial knowledge of football. But it may also connote a kind of exhibitionism, as of nonchalance or superior indifference. A debutante may regard it smart to be frivolous and superficial, and thus never to take anything too deeply or seriously. *Shallow* was once fancifully derived from *shoal* and *low*. And shoal water is shallow water, water in which multitudes of fish may be seen. *Shoal* may be Anglo-Saxon *scolu*, troop of soldiers, a multitude. A school of porpoises is a shoal of porpoises (the cognate Dutch word for *school* is here involved). But *school*, a place of learning, is Anglo-Saxon *scol*, Latin *scola*, Greek *shole*. The last means leisure, the idea being that when the Greek finished his work for the state he had leisure to devote to literary and educational pursuits. The Latin term for *schoolmaster*—*ludi magister*—means sport master, that is, teaching was the pursuit after more important things were done. *Pedagogue* (preferably *pedagog*) is something else again: Greek *paidos*, boy, and *ago*, lead. He was the slave who led the boy to school. *Pated* or *brained* or *mind*ed compounded with *shallow* simply yields an emphatic note to the word. *Pate* for head or brain occurred before the seventeenth century, and was once used favorably for skill, and later neutrally for the round "pan" which holds the brain. Today it is generally contemptuous but often merely indicates the top of the head or crown without any unfavorable connotation whatever, as *baldpate*, *coldpate*. *Sophomoric* is Greek *sophos*, wise, and *moros* foolish; a *sophomore* is one in second year of college (now, also, in the second year of high school). The derived meaning of *sophomoric* is crude, pretentious, half baked, immature, inclined to be bombastic; that is, having thrown off the initial shackles of freshman life, the sophomore masks his raw, empty, shallow intelligence with grandiloquence. In ancient Greece, however, a *sophist* was wise enough to be made a teacher and an orator—a *rhetor* (rhetorician)—and he was thus an expert in the use of words. But he became too expert, too glib, too dictionally tricky therefore, and it became easy for him to deceive. Thus *sophist* has come to mean a deceiver, anything but shallow or superficial as far as word jugglery may be concerned. But he tends to become meaningless and confusing, and thus both shallow and superficial in a studied sense by using many words and saying nothing. A *sophisticate* is one who is so worldlywise that he loses his ingenuousness

and naturalness. *Velleitous*, like its substantive form *velleity*, is now archaic, though of course still found in literature; it means lacking in desire or possessing an abnormally low degree of will power, mere fanciful wishing with no volition to do or act. But the word does not mean shallow or superficial as far as mentality is concerned. *Velleity* may indeed be accompanied with keenness of mind; its denotations pertain only to inability to focus upon active and forceful willing and its consequent realization.

In spite of his almost SUPERHUMAN effort the MIRACULOUS results that he had boasted did not come to pass.

That is *superhuman* which under extraordinary stress or stimulus *seems* to be impossible of achievement on the part of a human being, which exceeds customary human action and behaviorism. A mother's rescue of her child from the claws of an infuriated tigress would be a superhuman act. But those who attribute such rescue to divine intercession, would use the word *superhuman* as the equivalent of supernatural, that is, above and beyond the powers of nature as mere man knows and understands them. To the rationalist nothing is supernatural; everything that happens, no matter how startling, is in the order of nature. *Miraculous* is stronger than either of these terms; it implies divine intervention in bringing about that which is inachievable by man, or, at least, the intervention of some secret power beyond human ken. But *wonder*, Anglo-Saxon correlative of Latin *miracle*, is that which causes wonder, and *wonderful* conveys nothing of the idea of being beyond and above nature; "wonders never cease" is an expression that belies the identification of *supernatural* or *miraculous* with *wonderful*. Though greatly overused today *wonderful* rightly expresses human reaction to what is extraordinary or astonishing or arresting or highly approved. *Marvelous* and *miraculous* are doublets, the Latin root being *mirari*. The latter is the stronger term meaning, as above explained, unaccountable to the human mind and thus accounted for by divine intervention; the former is less than this and more than *wonderful*, often suggesting the artificial or ungenue or fictitious. What is miraculous is unreal; what is wonderful is real; what is marvelous the first minus, the second plus. But in general usage the first two, and very often all three, are used interchangeably. *Preternatural* means in excess of normal; what is preternatural is not often met with, and is thus strange and incapable of explanation, but it is neither miraculous nor supernatural. The prefix *preter* means outside or beyond the range (of the senses or the mind). To primitive peoples an eclipse of the sun was not only supernatural but miraculous, and they feared the "divine power" that could cause such phenomenon. To the people of the Dark Ages who believed firmly in astrology rather than astronomy, in alchemy rather than chemistry, an eclipse of the sun was preternatural, that is, not in accordance with the accepted operations of natural law as it was then so inadequately known. Today an eclipse of the sun is wonderful and perhaps in some respects marvelous. But it is neither miraculous nor supernatural for it is scientifically understood. *Monstrous* has always had unfavorable connotations; derivatively it is that which is ominous or portentous, and which thus constitutes a warning as result of

abnormality. Any misshapen being is monstrous, as are also deformed plants, incongruous features of any kind, ugly grossness or grotesqueness in size; thus, by extension, any inhuman or wicked act. *Prodigious* means anything out of the ordinary—vast, huge, out of proportion, of unbelievable bulk; it is used both favorably and unfavorably, and is very often a correct synonym of *marvelous*. What is prodigious may shock by its unusualness and outstandingness; what is monstrous will repel by its abnormalcy. The one is a curiosity; the other, a monstrosity.

He had always been a SUPERSENSITIVE child, AFRAID of people and PRONE to run away from them.

The Latin prefix *super* is sometimes used literally to mean above or over or beyond in actual physical position but it is far more often used, as here, in the figurative sense of excess or above normal. A superhighway may be a superior one; it may be one elevated above another. A *supersensitive* person is not merely easily impressed and affected by outside influences, not merely capable of discerning nicely and closely in reaction to such influences, but he is one who, more than most others, is excitable and impressible, who evinces such nicety of feeling and discernment to an almost abnormal degree. The Greek prefix *hyper* also means over and above and beyond, in excess of normal, but it is used figuratively almost exclusively, and principally with adjectives, though it is prefixed to nouns as well and is very often interchangeable with *super*. You do not say hyperman, however, but superman; not superhighway but superhighway; not hyperabundance but superabundance. *Hyper* is more commonly used in connection with the sciences, as hyperacidity, hyperthyroidism, hyperfunctional, especially in chemistry to signify the highest degree in compounding. *Super* is used alone as both adjective and noun, as in This car is super and Nothing but a super for me. It began this independent career as slang (which it still is sometimes) and as a short cut for supernumerary and superintendent, and other such words. And it is likewise a technical term in certain trades. *Hyper* has not yet achieved the go-it-alone stage except in facetious usage. In the introductory sentence *hypersensitive* may be substituted for *supersensitive* without either gain or loss. It is, however, somewhat stronger than the latter in uses where it pertains to some special force or element or influence, as particularly in connection with the physical. You say that someone is hypersensitive to drafts or to poison ivy. Excessive sensitivity, that is, supersensitivity or hypersensitivity, may occasion fear and apprehension in the subject, as indicated above. He who is *afraid* is fearful; the word is an old past participle of *affray*, and in the course of its evolution it has passed through *affrayer*, *afraien*, *affraied*, *affrayed*. But it has now lost its verb nature and is a pure adjective meaning, for example, not causing a brawl or tumult, but apprehensive or fearsome. It is subjective; you are afraid within yourself. *Fearful* is more often objective—you are fearful of that which is beyond or "outside" you. *Frightened* derives from the sudden and abrupt; you are frightened at the unexpected. *Prone* in this company means nothing more than "having a mind to." But it is worthy of note that excessive sensitivity may be a two-way term; it may, that is, beget confidence and assurance, quite the contrary of fear or "afraidness." A

musical genius, for example, may by very token of his hypersensitivity be given confidence and a kind of artistic fearlessness that make him immediately recognizable as "super." It is this quality in him therefore that makes him unafraid, disinclined to conceal his genius from others, and thus becomes an asset in his musical career. *Susceptible* is less emphatic than any of the above terms; it means permissive, not resisting, easily made responsive or liable. Supersensitivity may make one susceptible to gossip and criticism; you are susceptible to poison ivy perhaps when you pluck it and handle it, but you are hypersensitive to it if, when the wind blows its pollen on you, you "take poison." You say that you are susceptible (subject) to colds in the winter, and that your plans for going south are not susceptible of change. *Allergic* has come into wide general use as synonymous with *susceptible* and *sensitive*. Strictly used, however, it means a changed degree of susceptibility as result of certain treatment (inoculation usually) as compared with other or different treatment (inoculation). Hay fever has been responsible very largely for bringing *allergic* and its substantive form *allergy* out of the medical laboratory into the open. *Anaphylactic* means excessively susceptible; it is not in general usage but is a medical term applying particularly to increased sensitiveness of an organism to poisons or to remedial medicines after their introduction into the blood. It pertains with particular emphasis to protein poisoning or protein sensitization. The Greek prefix *ana* means again, anew, up, back; Greek *phulasso*, guard. In *prophylactic* the combination means guarding against or preventing or reducing sensitivity; in *anaphylactic*, increasing or renewing sensitivity to whatever has been taken.

In the handling of this poison gas both SUPERVISION and SURVEILLANCE are imperative.

Supervision has come to mean much more than its derivative elements—to see over—would indicate; it means vigilant overseeing, critical and ever-present direction, though it is frequently used in the more general sense of having charge of. *Surveillance* implies mistrustful supervision, overseeing with an eye to treachery, suspicious vigilance. *Superintendence* is more general, less strict in its connotations; it implies the exercise of direction and overseeing and inspection for the purpose of verifying processes and results in accordance with outlined policies and practices. Superintendence may be deputized and periodic; supervision and surveillance should be personal and constant. *Oversight* is a janus-faced or two-way word; in this company it means general supervision or having charge of and being responsible for supervisory checkup and survey with view to approval or disapproval, correction or revision. But the word also means an omission or error or inadvertence or temporary laxity of a kind, and thus may contradict itself. *Direction* connotes organization and orders and policies, and implies authoritative leadership. *Management* is less comprehensive and more detailed in its implications; it carries out minutely what direction plans or blueprints. *Control* means to keep under gear and discipline against anything that might otherwise result in violation or excess or license. *Command* is harder and more severe; it pertains chiefly to the rigidity of military supervision, and connotes consciousness of authority and mastery as ever present.

So many good and faithful employees had been SUPPLANTED by political henchmen that service morale became SUBVERTED as a consequence.

The derivative meaning of *supplant* is to trip up and thus throw down (*sub*, under, and *planta*, sole). This meaning still adheres in the main, namely, to force out or set aside for another usually as result of trickery or foul play. But this unfavorable connotation applies chiefly when the word is used personally. It is also correct to speak of supplanting anger with reason, inebriety with temperance. *Subvert* is to hurt or ruin or corrupt or undermine; it is used principally of abstractions, as to subvert the loyalty of an army or the character and reputation of a business firm. *Replace* is more general, and colorless; it means simply, as the combination of prefix and root indicates, to place again, to restore, to take the place of equally or equivalently. You replace a broken chair by getting another like it; you replace a returned soldier in his old position in your firm. If in doing the latter you are obliged to discharge a temporary employee, the latter is said to be *superseded*; that is, the word *supersede* implies a double action—putting something or somebody out and putting something or somebody in. Derivatively the word means being made superior or above, sitting above, and it may be used either favorably or unfavorably, either personally or impersonally. You say that the motorcar has superseded the horse and buggy but that it has not supplanted the horse as a racing attraction. *Displace* in and of itself means only to remove or put out of established place; it may or may not carry the idea of removal for the purpose of substituting something or somebody else, though the latter is usually nowadays implied. A displaced person may be one who is crowded out by economic or political conditions, by the upheaval of war or earthquake or flood; he may be one who is dropped by reorganization from an overstaffed organization or by the introduction of machinery. *Suppress* in this particular company implies the exercise of authority in order to avoid some disadvantageous consequence. The reasons for supplanting faithful employees by political henchmen may be suppressed for the advantage of the firm, for the reputation of the officers, for the avoidance of community scandal, or for other reasons.

The SUPPOSED authority on ancient manuscripts turned out to be a dealer in SUPPOSITIOUS ones only.

Supposed implies giving the benefit of a doubt; it therefore means taken as genuine, accepted as true, believed, even though the grounds are insufficient and imagination is brought to bear. But what is supposed to be this or that is innocently assumed to be this or that; what is *suppositious* is deliberately put in the place of for the purpose of deceiving. The *suppositious* is spurious, fraudulent, ungentine, illegitimate, apparent but not real. A real work of art is one about which there can be no doubt that it is all that is claimed for it; every possible expert test and research have proved its genuineness. A supposed work of art is one about which much authoritative study and judgment may have been brought to bear to justify the assumption of its genuineness though there are acknowledged possibilities of their being wrong or misguided. A *suppositious* work of art is one that is counterfeit but that is so cleverly forged that its sponsors dare to

show and sell it as real. *Suppositious*, once almost synonymous with *supposititious*, is no longer so used; it means hypothetical or theoretical or assumed for the sake of some correct and legitimate purpose. You say that the preacher used a suppositious case as an example. The word is closer to *supposed*, therefore, than to *supposititious*; it is the adjective form of the noun *supposition*; *supposed* is the participial adjective form of the verb *suppose*. *Presuppose* means to suppose beforehand and, thus to take for granted, but it applies to what is assumed as an element in a process of reasoning. Both doubt and unwisdom may be acknowledged in regard to what is presupposed without too greatly invalidating it as a working basis. You say, for example, that a person's support of the church presupposes his belief in God, or that the dyed-in-the-wool optimist is always presupposing that people are better than they are. *Presume* suggests the idea of justification for opinion or belief unless and until disproof is forthcoming; it means to dare or venture or to take as a premise anything for which there is no positive corroboration in practice or experience or even logic but which nevertheless is justifiably held until definitely proved to be wrong. The commonest illustration of the use of this word is in the legal dictum that every man is presumed innocent until proved guilty. It thus comes, in certain popular connotations, to have the meaning of arrogating and encroaching, and, on the other hand, that of merely imagining or expecting or guessing, as when one says that he presumes it will rain. The latter is, of course, an altogether loose and inaccurate application. The former is best exemplified in the adjective form *presumptuous*, meaning insolent or arrogant or, at least, audacious. *Presumptive*, on the other hand, means probable, presenting ground for opinion or belief, as presumptive proof or presumptive judgment. In both *heir apparent* and *heir presumptive* the adjective follows its substantive; the former means an heir whose right to succession is incapable of being annulled (indefeasible) if he survives the ancestor; the latter, an heir who would succeed if his ancestor were to die, but whose right to inheritance might be defeated if a nearer relative were to be born. *Assume* implies a risky arbitrariness in taking for granted something which is by no means granted or even agreed upon by others as being provable or arguable. One assumes as result of his own independent will power and desire, and therefore at his own risk; he may assume what is seen to be right and logical in the light of development; he may assume what is later seen to be wrong or unjust or illogical, and may thus be said to have arrogated and usurped—to have been presumptuous. *Assume* pertains to the subjective more strongly than *presume*, but in much colloquial usage the two words are used interchangeably, especially with the unfavorable connotation of audacity and insolence.

The old gentleman will probably not survive the spring if this unseasonably bad weather persists.

Survive conveys the idea of existing or living together longer than another person or thing or condition, or of living through some state or ordeal; it may or may not connote recurrence or insistence or pertinacity, as *persist* does. You say that your child has luckily survived the neighborhood contagion or that a library with its priceless store of books and manuscripts has sur-

vived all enemy attack. *Persist* conveys the idea of stubborn continuance, resolute repetition, firm perseverance in face of opposition; you say that mother-love persists in spite of the discouragements of a child's waywardness, that a fever persists in spite of expert medical treatment. Anglo-Saxon *outlive* is frequently used interchangeably with *survive*, but strictly interpreted it denotes more of conscious or unconscious contest and striving, and the overcoming of obstacle or difficulty. You outlive your period of wild oats, and your literary output may outlive Shakspeare's, but you survive a catastrophe or the loss of a case you tried in court or an injustice done you by a board of judges. When you say that someone has survived another, you imply merely that he has lived longer; when you say that he has outlived another, you imply that he has evinced greater persistence and endurance. *Persevere* is more constructive in its connotations as a rule than *persist*, for it suggests high courage, refusal to be downed by adverse circumstances, and thus spirit and patience and steadfastness, whereas *persist* may often take on the unfavorable connotation of obstinacy and annoyance and insistence ad nauseam. You say that your daughter perseveres in her music but that she persists in giving most of her time to popular rather than to classical pieces, much against the advice of her teachers. *Plod* is an echoic word, suggesting the sound of one who trudges heavily through soil or on the road, or of a horse walking or trotting heavily; figuratively it denotes laborious and monotonous and prosy perseverance, heaviness and doggedness of persistence in application that makes for exhaustion—stick-to-it-iveness. But he who plods very often outlasts him who persists or perseveres for the reason that he is better adapted to "durance vile," better equipped for tenacity and stress and duress.

The younger son was SUSPENDED for one month; the older was EXPELLED.

To *suspend* is to withhold or debar for a time, to discontinue or cause to be discontinued temporarily; it always implies resumption and suggests probation. To *expel* is to force or drive out abruptly and summarily, usually under circumstances of discredit and ignominy; it implies authoritative finality. A student may be suspended from college as punishment for some refractoriness; a court may suspend judgment; a factory may suspend operations; and, in the more literal sense, a chandelier may be suspended from a ceiling. You suspend judgment or a conclusion; you expel evil thought from your mind, bitter feeling from your heart. One may be expelled from school or club or society or country (see below). *Rusticate* is sometimes euphemistically used for *suspend* in connection with student life. Literally it means to go or be sent into the country, to reside apart from untoward influences—"to banish elegantly." But *banish* is more correctly used in relation to fatherland; it means to ban—to put under a ban—as far as a certain geographical place or country is concerned, to be obliged to leave permanently or temporarily as result of official action. The word is used figuratively, however, with broad applications, as when you speak of banishing worry or affectation or concern or suspicion, the meaning being throw off or dismiss or forget. One may be banished from any country to any country; he is *exiled* only from his own, either by compulsion and decree, or of his own free will and accord. In the latter sense the word has much the meaning of

absenting or voluntarily staying away, without any unfavorable connotations whatever. Stevenson was for many years a voluntary exile in Samoa; Napoleon an involuntary one in Saint Helena (but his loyalists said that he was *detained* there). *Exile* includes *banish*, but to banish is by no means always to exile, and *banish* is more far reaching and comprehensive in its references to the forced withdrawal from home and country. *Exile* has loftier associations very often; you do not say that Napoleon was banished but, rather, that he was exiled; you speak of the Babylonian Exile, not the Babylonian Banishment. Hordes of criminals were banished to the French penal colony, not exiled there. *Expatriate* means to drive from one's fatherland, or to withdraw from one's fatherland, and it may therefore mean to exile and to banish. But it is more correctly used to indicate change of loyalty and citizenship. An expatriate may have been forced by political and economic conditions to leave one country to live in another; he may have by personal or other preference renounced one country for another. One may, therefore, expatriate himself, as he may exile himself, but he is always banished by others. *Ostracize* is Greek meaning shell or broken bit of earthenware which was used as a ballot in voting to exclude a person from society and common privileges, or from the country; a person supposed to be dangerously influential was thus got rid of for a period of years, though he was not given trial or even formally accused. Today the word is used in the sense of keeping out as result of general feeling or consent, and is applied for the most part to social and political affairs, though it may apply also to exclusion from place or country without any connotation of officialdom. But you speak preferably of someone's being ostracized from your set or your community. *Blackball* is a refinement upon the original use of *ostracize* but probably derives from it. Only, instead of writing a person's name on a piece of tile to indicate that you wish him ostracized, you designate your desire to exclude him from membership in your club by dropping a blackball (really any black object) into the ballot box, thus keeping your vote both secret and anonymous. To blackball is thus to ostracize subtly and artfully. But *ostracize* implies former association or membership; *blackball* does not. The one cancels continuance; the other, initiation. The word in present-day usage pertains to rejection and exclusion of any kind.

One of his SYBARITIC taste and EXQUISITE nature naturally required LUXURIOUS surroundings.

Sybaritic is from *Sybaris*, a Greek colony in Italy anciently notorious for its luxury and love of pleasure; it is no longer a proper adjective but is now written with small initial letter, and it means overnice and even effeminate liking for and indulgence in luxury of all kinds—food, drink, dress, beauty, furnishings, associates, entertainment, and the rest. *Sybaritic* climaxes all other terms in this treatment, including as it does the salient denotation of each. *Exquisite* derivatively means sought from or out; it implies the very choicest, most delicate, most refined, most beautiful and rare. It is noun as well as adjective, and as such may be used almost synonymously with *sybarite*, noun form of *sybaritic*, to mean one very dainty and fastidious and sensitive; as noun it may also mean dandy, dude, fop, swell. *Voluptuous* means

giving oneself over entirely to pleasure, especially to the pleasure of the senses; the noun form *voluptuary* denotes an addict of luxury, one whose sole interest is gratification of the senses through the agencies of luxury. He who is voluptuous abandons himself to both sensuous and sensual pleasures and enjoyments. *Sensuous* pertains merely to that which addresses or intrigues the senses and evokes from them reacting sensations; it may denote both intellectual and emotional reactions. *Sensual*, on the other hand, pertains to pleasing or indulging the appetites; it is, therefore, a far less favorable word than *sensuous*. *Sensuality* may become synonymous with *bestiality*, *sensuousness* may not. That which is sensual is gross and derogatory, and only short of carnal; that which is sensuous is characterized by sense impressions, which may be delicate, refined, appreciative, sensitive, and in all respects higher and purer than that which is sensual. *Sensory* is a more or less technical word pertaining principally to the nervous system of the body; it refers to the actual physical mechanism involved in conveying nerve or sense impulses to the nerve centers of the brain. But any highly complex mechanism, such as the various calculating machines, may be referred to as a sensory apparatus. *Sensitive* in this company has reference to acute susceptibility or appreciation or sensibility in discernment—impressionable, responsive, receptive, delicate. *Precious*, as here related, means overnice, fastidious, "infinitely exacting and hard to please" in effort to have and enjoy the best. The noun *preciosity* may be applied in general to denote that characteristic in one that makes him the eternal seeker for the elusive perfection he would have; it is used largely in connection with speech and writing of one who strives indefatigably after fastidious refinement of vocabulary and phraseology. But precious dressers, precious eaters, precious drinkers, and so forth, are always those who seek and require the dainty, the delicate, the priceless, the rare in whatever field. *Luxurious* pertains not only to what is choice and precious and expensive and "hard to get" but also to the satisfaction of whatever is either sensual or sensuous; it is identified with sumptuousness and comfort and elegance. It may imply everything from mere sexual indulgence (the sensual) to the appreciation of great painting (the sensuous). But its unfavorable connotations have for the most part passed. (Do not confuse *luxurious* with *luxuriant*; the latter pertains to profusion of growth, as in plant life, to fertility and lushness and excessiveness, and to extravagance of display.) The French term *recherché* is sometimes used (affectedly or facetiously) in the sense of precious, rare, exquisite; but it connotes artificial, much sought after because it is "the thing" rather than because one has a sensitive feeling for something, and it very often implies little more than far-fetched or devised or pretended preciosity.

She regarded the ring as a SYMBOL of matrimony, and as a TOKEN of his love.

Token is Anglo-Saxon for sign; *symbol* and *emblem* are Greek for the same. Of the three *token* remains the simplest in connotation, meaning something given voluntarily as pledge or security or earnest. A *symbol* is a token plus; it is that which in addition has taken on broad figurative signification as result of tradition or convention, and which may connote deep or far-fetched

connections and relationships. Figures and letters are the arbitrary symbols of algebraic operations, having not the slightest likeness to the things they are made to represent; Christ's death on the cross is symbol of mankind's sufferings and vicissitudes. But the cross itself is an *emblem*, that is, it is a visible sign or figure that has come to be recognized as having an appropriate, rather than an arbitrary resemblance. The cross is roughly the form of the human body with arms outstretched, and it is thus literally an emblem but figuratively a symbol. The Golden Rule is or should be a symbol of man's conduct toward man; it is not an emblem. The service of the Mass is a symbol; it is carried out by means of purposeful emblems. The ring—a serpent with his tail in his mouth—has for ages been regarded as the emblem of the eternal cycle of our incarnations, and it thus becomes the symbol of whatever is hopefully regarded as everlasting as well as the merest token of feeling made manifest. *Sign* is the generic covering term for all the others treated in this paragraph and for many other colloquial synonyms; it is used loosely for any distinguishing mark, line, picture, figure, letter, number, label, brand, as well as gesture, motion, or other action having for the time and place an understood signification. And its figurative uses are as broad and varied as its literal ones; you say that a person's stammering is a sign of his embarrassment or that his wrinkled brow is a sign of bad temper. In this company *sign* indicates by comparison more of the involuntary and casual than any of the other terms; it is objective and passive whereas *signal* is subjective and active. The white flag is a signal of surrender as displayed by a losing force whose signs of defeat are all too evident to justify continued fight. A *signal*, in other words, is a sign made active, conspicuous, and arresting; a *sign* may be but the merest indication. You manifest signs, not signals, of health or of discontent; you manifest *symptoms* of disease, that is, some noticeable modifications of bodily functioning that denote unfavorable condition. But *symptom* is now loosely applied to both favorable and unfavorable conditions, in much usage as a synonym of *token*, as when you say failure is a symptom of defective character, a usage not to be recommended but one that is gaining momentum.

The TAILORED costumes and highly STYLIZED sets gave the scene a very artificial appearance.

Tailored and *tailor-made* are in most usage synonymous but the former, especially in such company as this, conveys a somewhat more conscious effect in a costume or a suiting made by a tailor. A tailored suit declares it is hand-made; a tailor-made suit may do so, but by no means always. The one gives evidence on sight of its special individual make, of its being made to order, of its accent upon fit; the other may or may not do this. *Custom-made* and *custom-built* mean made or built or done to order; a custom-made suit is a tailored as well as a tailor-made suit; a custom-built car is one built in compliance with special order or specification. *Custom*, in this usage, springs from the practice of a person's habitually dealing with a particular shop to make purchases and give orders. All three words are used figuratively, both seriously and humorously; you speak of a highly tailored dinner, of a tailor-made man, of a custom-built hair-do. *Fashioned* suggests conventionality, abreast of

current trends and standards, complying with the dictates of leaders in any particular field. Both derivatively and generally now it means made or contrived (Latin *facio*, make), and used singly or in such combined forms as *new-fashioned*, *old-fashioned*, *in fashion*, *out of fashion*, it applies not only to dress and social etiquette but to all things that are made or devised. *Stylized* connotes distinctive, individual, special, even, perhaps, to the point of eccentricity or exoticism; in the arts it means consciously patterned rather than natural, deliberately invented, or departing from norm in such manner as to impress if not arrest. A stylized stage set is one that evokes interest and provokes thought, not only because of its unusualness but because of its symbolic adaptation to whatever is to take place before or within it. This word is not synonymous with the verb *style* meaning to name or title or fashion or ornament or decorate, or to bring into accord or consistency with; the latter is more general and is frequently equivalent to *fashion*; the former is in the main technical applying chiefly to expression in any field, especially in the graphic and creative arts. *Worked* pertains to that which is processed by labor, usually hand labor, emphasizing the idea of fineness and delicacy and nicety to a considerable degree. *Wrought*, old past participle of *work*, suggests as a rule rougher and larger operations of fashioning or making or manufacturing. You speak of beautifully worked needlepoint or initialing or engraving, of wrought iron or brass or gold or leather. *Wrought* pertains more particularly to molding or shaping from original (but not raw) materials; *worked*, to materials already prepared for the more finished output. *Wrought*, however, presupposes some preparation of the material, and is in this relationship antonymous to raw or crude; crude metal must be processed before it may be hand wrought. That which is worked has to be processed to a greater degree as a rule. As verb, *wrought* is by way of becoming archaic except in its participial sense of effecting or shaping or beating into form or design by means of tools.

The odor indicated that the meat was TAINTED, and we had already found by sad experience that the water was POLLUTED.

Taint derivatively means to stain or discolor; this has now become intensified, and the word means to make noxious, to corrupt, to infect, and figuratively to contaminate or influence for ill. The idea of offensive odor is frequently implied. As both noun and verb *taint* may be in part an aphetic form of *attaint* which is an old participle of *attain* meaning to convict or prove guilty. But it is ultimately Latin *tingo*, dye or color or tinge or stain. The noun *attainder*, as in *bill of attainder*, means the condition of being attainted; that is, the state of having one's citizenship taken away on his being proved guilty of treason. Such punishment (it was sometimes more severe) disgraced or "stained" the character and reputation of the person thus condemned, who was thereafter referred to as attainted or 'tainted. *Pollute*, in its literal usage, is said principally of liquids; it is Latin *pro*, forth, and *luere*, wash; hence, to soil, to make unclean, and by figurative extension to profane or desecrate. Water that overflows its banks picks up impurities. *Defile* was formerly *defoul*, almost exactly synonymous with the old word *befoul*, to make unclean or foul. Your boots are defiled if you walk through

manure; they are likewise befouled. Obscene literature defiles the mind and may pollute character. He who associates with depraved persons may thus become tainted in his own soul. Both *corrupt* and *contaminate* are more general and therefore weaker terms. What is *corrupted* is "broken through" as far as original purity is concerned; what is *contaminated* has been "touched by" contagion (Latin *con*, with, and *tangere*, touch). Morals that are contaminated, whether by defilement or pollution or taint of bad association, are impaired but not hopelessly lost; morals that are corrupted are destroyed, probably irrecoverably. *Taint* is less commonly used in such figurative company than are *defile* and *pollute*, but not so long ago a religious institution refused a bequest because the one who made the bequest was considered to have come by his money dishonestly; his fortune was thus referred to as *tainted money*, and regarded as unfit for use in the promotion of a religious cause! Children are contaminated by associating with corrupt adults who have themselves passed beyond the stage of mere contamination to that of depravity in which one type of corruption may feed upon another. *Corrupt* points more directly to *debauch* than does *contaminate*; to *debauch* is deliberately to lead astray, perhaps violently and to certain ruin, implying none of the nicety or, sometimes, exquisiteness of *seduce* which implies entice or tempt or trick into. What is tainted is in a state of *decay* or *decomposition*, both of which mean dissolution or wasting away into original substances. But *decompose* may suggest dissolution or disintegration by artificial or chemical process whereas *decay* suggests gradual disintegration by natural forces and absorption by the elements. Neither *decay* nor *decompose* implies offensive odor, though they may do so, but *putrefy* does, as do the forms *putrescent*, *putrescence*, *putrid*, *putridity*, chiefly because these words are used of decaying animal matter. Anglo-Saxon *rot* is the correlative of Latin *decay*, *decompose*, *putrefy*, which are more or less euphemistic substitutes for it. Neither *rot* nor *dry rot* (decayed wood and plant life in general) implies foul or offensive odor, but, again, either may do so. And like *decay* and *decompose*, *rot* pertains to all sorts of taint and corruption, animal or vegetable, literal or figurative. There are social rot, governmental decay, political decomposition, criminal putrescence, just as there are tainted souls, polluted minds, defiled morals, debauched aggressors in the underworld.

He had a TALENT for the piano but he was by no means a musical GENIUS.

Talent is Greek *talanton*, balance or weight. It was anciently the heaviest weight in use for the measurement of metals and like materials. Latin *talentum* took on the figurative meanings of will, desire, inclination, as these would be naturally derived from a sense of balance. The use of the word to indicate gift or faculty was established and expanded by the passage in Matthew (25:14-30), and this meaning of the term prevails today; that is, *talent* denotes aptitude plus capacity for taking instruction and through keen mental ability, adapting it in some specific direction. *Genius* in its present signification is a comparatively late word, coming into use in English in the sixteenth century to mean a tutelary deity or guiding spirit. It was not until the eighteenth century that it was used to denote special mental endow-

ment or creative power. The plural *genii* still retains the original meanings; the plural *geniuses* pertains to its later ones. It is Latin *genere* or *gignere* meaning to beget, and much of this original idea of the word resides in its present use to denote innate transcendent intellectual and emotional power that distinguishes itself by originality of achievement in a particular sphere. The talented person is born with special capacity for absorbing and applying learning. The genius is "born educated." The former nevertheless has his flights of sheer creation; the latter his periods of slavery to rule and even drudgery. Both talent and genius are endowments; that is, they are qualities bestowed or settled upon a person, the latter being the more individual and independent of influence, the former more acquisitive and educable and appropriating. "Genius refuses to be taught anything; talent insists upon being taught everything." *Endowment* is a formal and conventional term, derivatively meaning gift or dower. *Cleverness* is superficial by comparison; it means merely quick turn of mind, mental suppleness, "cerebral acrobatics," and stands out in sharp contrast to *talent* and *genius*. It is very often, however, the outward manifestation of important inherent qualities, very often not—very often close to flippancy. But the Britisher has long used the word with meaning approaching that of *talent*, excellence rather than distinction of mentality, and certain aptitude for education. It rarely means this in the United States; indeed, it here very often connotes a little of the unfavorable (*clever* derivatively means quick at seizing, as if with claws). *Smartness* implies a certain dash and pungency and sauciness of wit, especially of repartee. It contains the idea of bite, and, like *cleverness*, sometimes carries unfavorable connotations.

It was heaven, every minute of it: First, the TANG of the air during their long walk; then the SMACK of rum in his tea, and the SAVOR of that rare old liqueur.

Tang implies a fresh, pungent, perhaps salty odor or taste, or both, usually agreeable but sometimes disagreeable; it suggests pronounced quality, as of sea air or penetrating flavor. *Twang* is often used in provincial parts with the sense of *tang*; it is really a sharp metallic sound, as on a musical instrument, and is to sound in general very much what *tang* is to taste. *Smack*, in this company, is a homely kitchen word meaning bit or trace or pinch or suggestion as applied to taste, as when you say that coffee smacks somewhat too much of chicory or that soup smacks pleasantly of sherry; its connotations are usually agreeable and favorable, but not necessarily so, and it applies beyond the field of taste, as for example, when you say that a popular novel smacks of scholarship or that milady's new gown smacks of the Victorian period. *Savor* pertains to quality, especially in relation to the senses of taste and smell, but the word is widely applied figuratively to other fields. You say that when the kitchen door opened the pleasant savor of roast turkey permeated the air; this means that a *distinguishing odor* was spread about. You know your favorite coffee or cigarette by its savor, that is, by its distinctive odor or taste, or, more likely, by both. But you also say that a book savors too much of communism to please you, or that a person's piano playing savors of exhibitionism. *Sapidity* is derivatively the same word as *savor*, namely, Latin

sapio, a secondary meaning of which is sage, wise, discreet, judicious (whence *sapient*). It is fitting and proper that physical taste and intellectual taste should thus be interrelated, since a man is said to be what he eats. But *sapidity* has fallen out of use for the most part, except perhaps as an antonym of *insipidity*, its work being done for it very largely by *savor* and *flavor* and *taste* itself, the last two generic covering terms. You speak of the intense or "high" sapidity of venison as compared with beef, or of the lack of sapidity in a vegetable, meaning by the latter that the expected or customary taste is lacking. Practically everything that is edible has some taste; it has flavor when by combination of chemical elements or in cooking it makes an impression upon the palate as well as upon the sense of smell; it has sapidity or savor when that impression takes on individuality. *Taste* and *flavor* are as widely used in figurative senses today as in special ones. You say that a person's conversation has literary flavor, that a lady's dress is in excellent taste. If you speak of the savor of a person's remarks, you mean something stronger than mere taste or flavor—you may have found his remarks exhilarating or, contrarily, depressing. *Gusto*, *relish*, and *zest* are, like *flavor*, *savor*, and *taste*, used interchangeably in much expression, but there are distinctions that should be made by the careful speaker and writer. *Gusto* suggests heartiness; *relish*, piquancy; *zest* is French *zeste*, used in reference to anything that yields relish or piquancy or gusto. This word is said to have been applied in its early history to a shred of lemon peel used to give flavor to wine and other alcoholic drinks. But other fruits as well as nuts were sliced into beverages, as they are today for the same purpose; thus, Greek *schistos*, divided or cleft or cut apart, has been suggested as responsible for *zest* in this early sense. Today it is still used in connection with both drinks and cookery, connoting principally the idea of strong or noticeably present to the sense of taste, and by figurative extension it pertains, of course, to vigor, enthusiasm, eagerness, earnestness. A hungry man eats with gusto perhaps because he has worked with gusto. You relish a dish for its high seasoning, or a story because of its keen and discriminating wit. There is a zest in the old bourbon that makes you keen and eager and spirited (zestful).

His remark is TANTAMOUNT to saying that the two words you inquired about are SYNONYMOUS.

Tantamount is ultimately Latin *tantus*, so much, and *mons*, mountain; *amount* is Latin *ad montem*, to the mountain. But merged and modified these two parts yield the free translation of amount to so much (as), or as much as, or the same as, or equal to. But *tantamount* is used primarily of abstractions. You do not say that one dime or one word or one coat is tantamount to another, but, rather, that the refusal of the government to issue a dime with a certain president's profile on it would have been tantamount to a lack of respect for that president's memory, that someone's hemming and hawing in regard to accepting an invitation is tantamount to a declination. An offhand remark may be tantamount to an insult. *Equal* is used primarily of size, measurement, amount, number, degree, with or without regard to worth or value; it is more commonly used of the material and the concrete than of the abstract. *Equivalent* carries with it the idea of value in some way (Latin *aequus*, equal, plus *valere*, to be strong or valuable). When something adds

up to something else in value or worth or significance or importance, the two are said to be equivalent the one to the other; when two or more things are exactly the same they are properly said to be equal. *Equal* is the simpler term, and applies to simpler considerations. Two amounts of money may be equal as far as mere addition is concerned; they are equivalent only provided they have the same purchasing power. You say that the sum of three and three is equal to the sum of four and two, that the diamond ring you wear or the check you have in your pocketbook is the equivalent of so much money, though neither is money, neither is the same as money. *Synonymic* or *synonymous* means alike or nearly alike, especially in reference to the meaning and signification of words (though both forms of the word are used in general reference also). *Synonymous* does not mean identical, though it may mean equivalent, similar, like, even same or tantamount in many connections. Synonymous words are such as almost agree or conform in meaning and use in respect to certain relationships and applications; as far as this near-agreement is concerned the words may be interchangeably used. But always there are "margins"—sometimes wide ones—of difference in meaning and use that set such words apart and keep them separate. However like any two words may appear to be in meaning and use, rarely if ever will they be found identical in these respects.

He made such a fuss that finally the doctor agreed to let him have a TASTE of sweets after each DOSE of that disagreeable medicine.

Taste here connotes a wee bit of food or drink run over the palate to counteract unpleasant sensation left on it by medicine or other oral intake; in this usage, however, it emphasizes quality as well as quantity, and therefore has double signification. Customarily it suggests specimen or sample. *Dose* denotes a measured quantity of anything, such as a drug or medicine, under prescription as to content and use; in view of the fact that so many medicines are unpalatable, it has come to have connotations more unfavorable than favorable, especially in figurative uses. Anything that is nauseous or disagreeable or revolting or tiresome may be referred to as a dose, especially if it is surfeiting. It is at best colloquial to say that someone has had a dose of hard luck rather than a dose of good luck. *Dosage* is the abstract form pertaining to the general prescription and administration of remedies according to amounts, and age and condition of patients; this word is likewise used in cookery to some extent, as when you speak of the dosage of punch or of mincemeat for the purpose of begetting a certain tang. *Sip* means a mere taste but it suggests repetition or imbibing little by little, the slow pace very often (in regard to wine sometimes) implying a play to the palate in order that flavor may be enjoyed longer. It may be a variant of *sup*, or a clipped form of the now archaic verb *sipe*, to seep or percolate. *Swallow* literally denotes merely the passing of food and drink through the mouth and throat into the stomach; but figuratively it has a wealth of application, such as appetite, liking, absorption of any sort, engulfment, recantation, retraction. It may also pertain to the organs by which swallowing is made possible, and in this company particularly it may signify a larger quantity than either taste or sip, as in a swallow of liquor or a swallow of pie, with less emphasis upon palate enjoyment than upon consumption. *Draft* or *draught* (the latter

usually in this connection, though *draft* is gaining in all of its varied uses) means drawing into as in introducing liquid into the mouth and down the throat, or the inhaling of smoke or vapor; it pertains chiefly in this company to the amount taken in at one swallowing impulse, or at one breath in smoking. It does not pertain to food but is used figuratively of whatever may be taken into the mind or heart, as a draft of good cheer or a draft of suspicion. (*Draft beer* means drawn beer—drawn from a keg or a cask by faucet or tap rather than poured as from a container.) *Quaff* denotes a long or copious draft, taking in enough to make sure that thirst is quenched; the word is thus variable in signification, for quenching thirst may require little more than a sip or a swallow or a taste, in some instances, a gulping or a draining of the cup in others. The early form *quast* is now archaic; it may be an echoic term or a coinage from *quench* and *draft*. *Potion* means a drink, a draft, a dose of liquid medicine, but literary and mythological tradition links it as well with poison as with magic, as death potion, charm potion, and it is now by way of becoming archaic. (It is not to be confused with *lotion* which is a liquid for applying externally or for washing parts.) *Potation* may pertain to drink or to the act of imbibing, and it is sometimes used to signify a carouse or bout, or to a tipling draft; it is not infrequently used facetiously and affectedly. *Libation* means a potation or a drink poured as an offering; derivatively the word means pour a little, and it pertained originally to the pouring of wine in honor of the gods; but it too has in large degree fallen out of use except as a facetious high-flown substitute for pouring or serving drink, as in the case of the green society reporter who wrote that Madam Soandso was mistress of libation instead of Madam Soandso poured. *Jigger* is the name of a small container used for measuring liquor; it holds about an ounce, and the quantity itself is referred to by the same name, as when you say that you saw someone swallow a jigger of Scotch at one "swell foop." *Gulp* denotes an eager or a piggish swallow, or the substance swallowed; like *swallow* and *taste* and *dose* it may pertain to either food or drink.

If to TEACH were always to EDUCATE or even to INSTRUCT, then poor men's cottages had been princes' palaces, and so on and so on.

To *teach* is to convey knowledge, to give lessons in, to make aware of information and experience. Teaching thus pertains in particular to the informal teacher-student relationship in the educational process. To *educate* is to deliver, or bring out (of the darkness into the light), to develop the mental and moral and emotional faculties by means of the systematic communication of knowledge that has accumulated in the evolutionary experiences of the race. Education is thus self-enabling cerebration. To *instruct* is to impart knowledge methodically, to teach scientifically. He who is instructed is taught in an orderly, step-by-step manner; he who is educated evidences the quality of his instruction. (*Teach* is Anglo-Saxon *taecan*, show—it is cognate with *token*; *instruct* is Latin *in*, in, and *struo*, build; *educate* is Latin *e*, out, and *duco*, lead. The three words are thus shown by derivation to represent climactic order.) To *inculcate* is to urge or press in—literally to "tread in"—as by advice and repetition; to inculcate is thus to "clinch" learning. To *indoctrinate* is to school in particular principles or tenets, to

imbue with both the knowledge and the spirit of instructor and instruction; the word thus implies influencing, and is sometimes not inappropriately referred to as "ghost teaching." To *instill* is to impart or communicate little by little, "drop by drop," to infuse and thus permeate or cause to pervade. To *train* is to induce habit, to inculcate habit-forming practice or exercise so that skill and adaptability and facility may be acquired. The word *train* is in general applied, in preference to any of the other terms here treated, in connection with lower animals as well as with man. You speak of training dogs or horses or seals to perform, that is, of enabling them to do special things. But this application works both ways: Not only are the lower animals sometimes trained to behave like human beings; human beings are likewise trained to perform animal stunts—sometimes without too much teaching. *Train(ed)* is likewise used with reference to any single organ to denote adept or discerning, as when you say that someone has a trained (not necessarily taught or instructed or disciplined, but perhaps educated) ear or a trained eye or a trained voice. To *discipline* is to train not only systematically but rigorously and even sternly in order to bring about precision of control and order and constructive reactions to teaching; it aims to superinduce correct attitude and right conduct especially in relation to superior authority, whereas *train* by comparison aims to guide in the acquisition of skill through supervised, well-organized practice. Training in and of itself may prove a rigid discipline, and both together a practical or facilitated education. To *tutor* pertains to all of the foregoing but it implies also supervising, superintending, watching, protecting, guarding—all to a greater or lesser degree—very often by way of individual attention. (The noun *tuition* now applies principally to the costs and conditions of instruction and training.) To *study*, by contrast to the other terms here discussed, is strictly subjective, pertaining as it does to the application of the student to the materials of instruction according to the methods instilled by instruction and training. Studying is or should be always guided by the discipline that accompanies well-focused teaching. To *enlighten* means in general to displace ignorance, error, misunderstanding, darkness with information, knowledge, education, instruction, insight, discipline, light, and so forth. Perhaps no partnership of terms is more widely misunderstood or more loosely used than are those above, for the reason that they are so variously interpreted, so disastrously subject to what is popularly called the personal equation, and must needs be so connotative of the experimental and the speculative. Most of them are used interchangeably even by educators themselves, and it may very well be that they elude pat and ultimate definition and defy hard and fast differentiation. Though many of the greatest minds have attempted to work out the perfect definition of an educated man, that undertaking is still to be done satisfactorily—must remain "still to be done satisfactorily."

His delivery seemed to me to be TEDIOUS, and his subject matter PROSAIC.

Tedious is the Latin verb *taedet*, he, she, it wearies. It means wearying, boring, tiresome, perhaps disgusting, as result of slowness or monotony or detailed monotone talkativeness. It is often corrupted provincially into *tejus* and *tejius* and *tejiuous*. *Prosaic* figuratively denotes dull, commonplace, unexciting, unstimulating. Both *prosaic* and *prosy* may literally mean pertaining to

prose in contradistinction to poetry, the latter being the more emphatic in the sense here considered—extremely dull, somnolent, boring. What is prosaic is not only not poetical but is also the medium of expression used by the man in the street, ordinary expression as it concerns the everyday routine of life; it is not necessarily used in the sense of unliterary. What is prosy is excessive in its use of prose; it uses too many words and too roundabout phraseology. The long-winded, “firstly-secondly-tenthly” preacher is prosy; the strictly literal preacher is prosaic. Both are probably tedious. *Irksome* means wearisome or tiresome to such degree as to cause impatience; an irksome task is one that you have to do in spite of its holding no interest for you in either its process or its result. You would find it irksome to attend lectures by one whose delivery is tedious and whose subject matter is dull. *Humdrum* is echoic—a reduplication of *drum* or an imitation of a drumbeat continued monotonously for a long time, as by the natives in a jungle; the word thus means the automatic monotony of routine. A humdrum existence is dull and commonplace and monotonous because of the persistent repetition of irksome jobs which become routine drudgery. *Fagging* is a resultant subjective word; it means “played out,” wearied, tired, drooping as result of tedious, irksome, humdrum work—as result, that is, of drudgery. In British schools a servant, student or other, is called a *fag*, slang equivalent of menial or drudge. *Fag* is likewise the slang name for cigarette, bestowed because, first, a cigarette is supposed to “lift” tiredness or fatigue, or, second, because cigar and cigarette butts—the “fagged ends”—are so often salvaged by boys of the streets. *Fag* may be a corrupt short cut of fatigue, or of *flag* (when one is overfatigued he may feel that he resembles a drooping flag). Standard suggests that it may indeed be *sag* as written in the days of the cursive *s* (*ſ*), so easily mistaken for *f*. *Tuckered* or *tuckered out* are both popular, chiefly provincial forms meaning wearied to such degree that the breath comes in short tucks or stitches, “narrower” than the tucks and “finer” than the sewing in a piece of pleated needlework.

He was given TEMPORARY employment under the PROVISIONAL government.

Both of these words mean impermanent, transitory, for a short time only, but the one emphasizes the idea of time, the other that of condition or circumstance. *Temporary*, in other words, suggests the absence of such security as contractual tenure gives, and even though it is an elastic term meaning sometimes an extremely short period, sometimes an extremely long one, it denotes both uncertainty and unlastingness of duration. *Provisional* implies adaptation to circumstances for a certain period; a provisional government is one that is formed ad interim, that is, as a substitute government until such time as a regular or permanent one may be formed or elected, a government provided for the time being to meet temporary necessity or emergency. Anything devised to fill a gap while that which it substitutes for is being repaired or renewed may be called provisional; anything patently understood to last or be used for only a comparatively short time may be called temporary. What is provisional—provisional sidewalk, provisional structure, provisional shelter, and the like—is temporary, but in the sense

that something else is eventually to be *provided*. What is temporary conveys no suggestion of later provision. *Temporal* pertains to life and living, to affairs and conditions—civil, social, secular, worldly, earthly—that are much with us, as opposed to those which are regarded as eternal. Your temporal interests involve your health, your home, your dear ones, your work, your outlook, your ambition, and so forth; these are by no means to be regarded as merely temporary except in so far as all things are to be so regarded. Anything that is expressive of time, either concretely or abstractly, as opposed to eternal may be called temporal; you thus say that *when* is a temporal conjunction or that someone is too much concerned with the temporal affairs of life. Whatever is *earthly* or *worldly* is temporal. The former denotes merely that which belongs to the earth; you speak of earthly possessions, earthly existence, earthly paradise. The latter stresses the idea of greed, selfishness, vanity; indifference to the things of the spirit and absorption with those of the flesh. Latin *terrestrial* is the equivalent of Anglo-Saxon *earthly*; the corresponding antonyms are *heavenly* and *celestial*. But *terrestrial* is used more frequently than *earthly* to refer to land and to whatever is natural to it, as terrestrial area, terrestrial flora and fauna. *Mundane* is the Latin equivalent of Anglo-Saxon *worldly*; it emphasizes, however, the temporariness of life while *worldly* emphasizes the temporality. *Mundane* says that life is short and time is fleeting; *worldly* says eat, drink, and be merry for tomorrow you die. *Transient* and *transitory* both pertain to the short-lived and the fleeting and the here-today-gone-tomorrow concept of time, and the one is often used for the other, the nice distinction between them given on page 255 being ignored by the best writers. You speak of transient troubles, transient guests, transient pleasures, and of transitory fashions, transitory life, transitory interests. *Transient* is closer to *temporary*; *transitory*, to *temporal*. *Tentative* is Latin *tento*, try; it still suggests experimental, on trial, not final or binding or conclusive. A tentative appointment is one that is not felt to be strictly obligatory, a tentative finding is one that is by the way or ad interim or pending further action or experiment. *Ad interim* is Latin for meanwhile or in the meantime; an ad interim appointment is one made so that work of a department, say, may be carried on between the death or resignation of an officeholder and the time when a regular successor may be elected or confirmed. An ad interim appointee is thus both a temporary and a provisional appointee. *Meanwhile* and *in the meantime* are equivalent terms; but it is better to use the former as pure adverb, and the latter solely as an adverbial phrase. Say, preferably, Meanwhile the parcel arrived, or In the meantime the parcel arrived, not In the meanwhile the parcel arrived, or Meantime the parcel arrived.

Though he has by nature a TENDENCY to vacillate, we manage to hold him to a not-too-crooked COURSE.

Tendency means leaning or stretching or reaching out, moving or inclining toward some special point or in some special direction. It may denote conscious or unconscious yielding to influence, good or bad; that is, it may imply bias and prejudice, or justice and liberalness. Used with reference to persons it signifies characteristic or propensity or temperament. You say of someone that

he has a tendency to spend much of his time alone, of something that it has a tendency to shift more and more to the right. *Course*, in this connection, pertains to path or line or direction taken by a person or thing, or, in a slightly different denotation, the mode or manner or method or career taken; it is, thus, almost synonymous with *direction*, but the latter is more closely identified with action, the former with position. You say that we are flying in a southerly direction on a course that leads to the Cape of Good Hope, or that you fly in an easterly direction by the course (route) mapped by certain pioneers of the air. *Inclination* is used principally of that which is stationary; it implies variation from any straight or regular position, or a bending away from center. Used of persons *inclination* is weaker than *tendency*; of things, it suggests greater stubbornness or insistence. A man's inclination toward intemperance is more easily overcome than his tendency toward it. The inclination of a tree trunk from the upright is increasingly difficult to correct as growth increases. *Incline* is noun as well as verb; as the former it pertains, not to persons as inclination may do, but to things and formations; you speak of the incline of a hill, of the incline of a plank walk or passageway. As verb *incline* is frequently used in the same reference, as when you say The airplane is inclined (sloped or slanted), His body is inclined toward the table, His will is inclined toward acquiescence. *Bearing* connotes relationship—the direction that anybody or anything takes in relation to something else; it is used both technically and generally with reference to the points of the compass. If you say that you have lost your bearings you mean that you have lost your idea of relationship to other things (or persons). *Trend* has in it more of the idea of approximation than the other terms here discussed; if you say that your airplane is taking a westerly trend you imply slightly turning toward, or perhaps fluctuating or irregular or zigzag direction. Derivatively it means to turn or change or roll about, and the idea of changeableness within elastic margins is still conveyed by it. *Drift*, in literal denotation, implies even greater leeway and uncertainty than *trend*; it is cognate with *drive*, and frequently pertains to passive action, as when you speak of the drift of the sea or the wind. But both *trend* and *drift* apply quite as strongly in the figurative and abstract as in the literal and concrete; *trend of thought* means general course or direction of thought without necessarily definite focus upon a given end. When you say that you gather the trend of someone's thought you mean that from his talk or speech in general you are able to grasp or approximate what he means. *Drift* applies in this way also, usually with greater emphasis upon intended meaning; when you say that you had difficulty in catching the drift of the orator's argument you may mean that you were not able to concentrate, or that the trend of his thinking was not direct and that the gist (drift) of his speech was accordingly more or less vague. *Tenor* is Latin *tenere*, hold; it is much more specific in its implications, meaning a holding or adhering to with a firmness and continuity not indicated by either *trend* or *drift*, with none or little of the fluctuation and "eddying" that both of these terms may connote. It may also indicate coloring or suggesting, as when you say that the tenor of his remarks showed him to be anything but a believer in the cult; that is, though he did not announce his disbelief in so many words, you could tell by "listening between the lines" that he dis-

believed. It pertains for the most part to expression and to conduct, not to the physical or material.

Their faces grew TENSE with hate as they listened to the STRINGENT new rules that their disappointed superintendent had just drawn up.

Tense means stretched, tight, rigid, and in much present-day usage nervously and mentally and muscularly strained and bound. *Stringent* derivatively means compressing, and in present-day usage suggests strict or restricted or keeping closely or severely within conditions that hamper or obstruct; it pertains to curb or coercion from without. The former relates to both the physical and the concrete more often than to the abstract; the latter reverses such reference. You speak of tense emotions, tense anticipation, tense eagerness, as well as of tense nerves, tense muscles, tense expression, tense fingers, in all of which the subjective is uppermost consideration. You speak of stringent terms, stringent examination, stringent discipline, stringent limitations, and the like, in all of which the objective is uppermost consideration. In literal use *tense* implies loss of flexibility; *stringent*, loss or restriction of complete freedom. *Taut* is the antonym of *slack*; it means tightly or snugly or firmly drawn (the word was formerly *taught* and *tought*, and became confused or "crossed" with *tight* with which it is frequently interchanged). A rope that is taut is distended to its limit, just as, figuratively, lips that are taut are as firmly drawn as it is possible for them to be. *Taut* is primarily a seaman's term, but it has been extended in both literal and figurative uses to cover tense and stringent and strict, and other words in this category, with only slight degrees of difference very often. *Tight* is less emphatic; *tense* and *stringent* more so. That is tight which is so closely drawn that there is no looseness or slackness whatever, so strictly bound that entrance from without or escape from within is impossible, so constricted that holding is assured. Figuratively, as in tight corner or tight with money, the word means respectively baffled or embarrassed or pressed, and parsimonious or tightfisted or unwilling to part with possessions (chiefly money). *Compact* means firmly pressed together or united, packed tightly into a small space or area; thus, figuratively, brief, terse, condensed. It pertains to mass and bulk as a rule, rather than to line or stretch, and it is adjective, verb, noun. You speak of a compact arrangement, of a compact parcel made ready for mailing, of compacting flour and water and other ingredients into dough. *Constrict* implies reducing width or diameter by external pressure, very often at the expense of length or height; a constricted area is one that narrows in usage to some special group or purpose; a boa constrictor is a serpent that squeezes or presses in or crushes its prey inward; the old-fashioned girl who laced constricted her waist to very small circumference. As verb *contract* suggests an almost opposite action; that is, what is contracted is drawn inward from within as a rule. In order to constrict the waist within a tight corset, said old-fashioned girl had to contract by drawing her breath in, but her waist contracted also as result of pulling the laces tight so that the surface of her corset was made taut. *Concentrated* means to gather into a common center, that is, to focus, to center. That is concentrated which is directed toward a central point or is reduced to minimum essentials as

result of elimination of everything not strictly intrinsic or necessary. *Shrunk* always implies some loss from original length or breadth or thickness, and thus may mean decrease or loss of usefulness or worth, or, perhaps, greater usefulness as result of deliberate shrinkage for adaptability.

Under the TERMS of the will the claimant is undoubtedly entitled to the property but it is freely admitted that the WORDING might have been more explicit.

Term suggests restriction or limitation or boundary (it is Latin *terminus*, end, boundary); it is, in this company, any word or phrase or expression used to designate a definite meaning, very often a technical word, phrase, or expression. In logic, *term* denotes one of the words or word combinations that go to make up the subject or the predicate of a proposition, or both; each of the three members of a syllogism is a term; H_2O is a chemical term; $X+Y$ is an algebraic term; \mathcal{L} is a pharmaceutical term. You speak of musical terms, of scientific terms, of business terms. You ask someone upon what terms he will work for you, to which you require a specific expression or statement. *Terminology* denotes the special terms collectively that belong to some branch of learning or department of work, as when you say that plus, minus, exponent, coefficient, equation belong to the terminology of algebra. The word also applies to the study of terms as well as to their use. *Word* is far less limited and restricted than *term*; it is a vocal sound or a combination of letters representing sounds that symbolize an idea or a thought. *Vocable* pertains to the voiced word, that is, to the word as a sound symbol or phonetic unit. Every word is a term limited to its own composition; a term may be a word though frequently it is more than one word, but whether one or more it confines and conditions or restricts the meaning of mere letter combinations. A word is the simplest unit of language; a term "freezes" it, along with others in order to hold it to a specific office. *Wording* pertains to the act or manner of putting words together for expression, words in action for the conveyance of thought, phraseology. *Woman* is a simple or basic word; *women's* is an inflectional word (inflected for number and case); *womanly* is a derivative word (the suffix *ly* makes an adverb of the noun); *womanlike* is a compound word (*woman* plus *like* working together as one term). The figurative uses of *word* are comprehensively varied: It may mean pledge, declaration, promise (I give you my word), information, tidings, news, greetings (I have no word from him), password, watchword, adage, brief remarks, emotional outburst (I had words with him), rebuke, the Logos, the Bible, the Son of God, Divine Wisdom, and so on. *Wordage* pertains to words collectively and cumulatively; you say that Dame van Winkle had great power of wordage, and you speak of the total wordage of a book.

TERROR seized us as the weird creature showed his powerful teeth and prowled cavernously, and then we were palsied with HORROR and the whole auditorium was in PANIC.

All three words are the children of *fear* which is defined as a painful emotion marked by dread of threatening danger and impending suffering. *Terror*

is Latin for fright; it connotes dread at its greatest intensity. *Horror* is Latin for bristle or shiver; it connotes shivering and shuddering in terror, and is terror manifested by physical reaction. *Panic* is from *Pan*, the god who was able to cause fear suddenly and groundlessly; it is overwhelming and irrational fear usually among large numbers. Other members of the "fear family" are *dread* which is a steady sense of anxiety regarding some impending ill; *fright* which contains the idea of spasm or suddenness, and thus implies temporariness; *alarm* which contains the idea of surprise and its consequent commotion on the announcement of danger; *dismay* which really means out of strength or ability as result of apprehension, loss of all physical and mental means of resistance to the fearful thing that impends; *consternation* which derivatively means spread out with, that is, prostration, and thus helplessly overcome with fright. *Affright* (late intensified form of *fright*), *alarm*, *terror* are indicative of greater suddenness than the other terms. *Panic* and *horror* indicate suddenness of manifestation, but somewhat less suddenness of realization and recognition. *Dread*, *dismay*, *consternation* connote slower realization and effect of fear. *Scare* is a colloquial equivalent of *fright*; you speak of the *scare*, not the *fright* of a horse. *Awe* has in it the idea of veneration or reverence. *Intimidation* implies timidity, dejection, lack of spirit; and *timidity* itself denotes the fear that is characterized by shyness and shrinking and habituated cowardice.

He had been TETHERED to a stake like a brute beast, even though his hands and feet had been tightly BOUND.

Literally *tether* means to fasten by rope or chain or halter, to a stake or other firm support so that an animal (the word is customarily used of domestic animals) may graze on a certain circular area; figuratively, it denotes to place range or scope or limit upon one's ability in some sphere. *Bind* denotes fixing or attaching two or more things together by means of cord, rope, leather, or by device of any kind; usually, but not always, material used for binding is flexible, and the word implies holding in union for the purpose of protecting or covering or strengthening or supporting or restraining. What is bound is not necessarily tied, though it may be. *Tie* implies that the material used for fixing or attaching or binding is flexible enough to permit of being knotted or interlaced and drawn tight. To tether to a stake is to tie to a stake in such manner as to allow a certain degree of freedom to the creature so tied. To bind to a stake is to fix tightly to a stake so that stake and victim form a solid unit. But *tie*, like *chain* and *hitch*, is used of any loose, usually temporary fastening, as tie or chain the dog and hitch the horse to the post. *Bandage* means to bind or cover by means of several rounds of material, for protection, as of a wound; bandaging is not tying but, rather, interweaving or interlacing in layers. When the bandaging material runs out, it is either split and tied, or securely tucked under or pinned or sealed. *Shackle* suggests metal; it is literally to restrain or fasten by means of metal bracelets connected by a chain. But any link such as a coupler for railway cars or the bow of a padlock is called a shackle, and things held together thus are shackled. Applied to human beings the word usually pertains to fastening wrists or ankles, and it is thus partly synonymous with *handcuff*. Strictly

speaking, however, to handcuff is to *manacle* (Latin *manus*, hand); the noun *manacle* means one of a pair of metal bracelets connected by a chain, used for linking a prisoner to an officer or an iron bar, or for confining both hands (or feet, for *manacles* and *shackles* are colloquially used of lower as well as of upper limbs, and usually in the plural). *Fetter* is somewhat more general than either *shackle* or *manacle*, denoting binding by any means, and in literal usage pertaining as a rule to the feet and ankles. But these three words are used interchangeably, though when you say that someone is manacled you imply the binding of hands; that someone is fettered you imply the binding of feet; that someone is shackled, you imply either or both. The phrase *hand and foot* is very often used after *shackle* by way of clarifying emphasis. *Moor* pertains in the main to the fastening of anything that floats, as a vessel held by anchor and chain or by cables or ropes to some rigid object on shore. It is used synonymously with *anchor* very often though it may suggest a firmer and steadier fastening. But *moor*, like all of the other words here discussed, is used figuratively in both literary and everyday expression; you say that someone is moored to his home by economic necessity, that he is fettered by superstition, that his mind and heart are manacled (or shackled) by worry and anxiety, that he is tied to his work and bound by responsibilities, that his broken heart has been "bandaged" by the tender sympathy of his friends. Latin *secure* derivatively means without care; that is, when you moor your canoe you secure it so that you will not have to worry about its floating away, when you manacle a prisoner you secure others from his treacherous hands, when you tie a parcel carefully you secure it against rough handling. *Fasten* is likewise general in application; what you fasten you tie or bind or chain or moor or shackle so that it cannot fall apart or slip away or sway or tumble. *Fix* is more emphatic; what you fix you make firm and stable and immovable, and have confidence that it will remain so. You will probably marry the young lady upon whom you fix your heart. You may be merely flirting with her upon whom you fasten your attentions. But in much usage the two words are interchangeable.

THAT WHICH *you were seeking has been found.*

The relative pronoun *that* is used to refer to persons, animals, or things; the relative pronoun *which*, to animals or things; the relative pronoun *who*, to persons and in certain figurative uses to animals and things (see below). In relative clauses that supply to an expression merely explanatory or gratuitous or parenthetical matter, *who* or *which* is used, and such clauses are properly set off by commas. But in relative clauses that are restrictive, that are, in other words, required for conveying exactly the intended meaning, *that* is preferably used, and the clauses are not set off by commas. According to many authorities any restrictive or limiting relative clause may be introduced by *who* or *which* also, the omission of commas being the technical key. The best authority still, however, insists upon the use of *that*, and of *that* only, in restrictive clauses, with one exception, namely, when an awkward repetition would result from its use. The introductory sentence illustrates this exception. The reading should be *That that you were seeking.*

. . . But the repetition of *that* is justifiably obviated by the use of *which* in such expression. The *which* is, however, restrictive as to meaning, and commas are consequently omitted. In The car that I want is not in the garage, the relative clause *that I want* is defining or limiting or restrictive; it is accordingly not set off by commas and the relative pronoun *that* is used. But this relative could just as well be *which*, according to some authorities, though the commas would be omitted in any case, since the clause is restrictive. However, if the last word of such clause tends on sight to run into the next word too easily, a comma may be required at the end of it, as in The car that I want for John is not in the garage. Here *John* may at a glance seem to be the subject of *is* unless a comma is placed after it. The difference between these two expressions is both apparent and real: This gentleman, whom you have been seeking, is found and The gentleman whom (or that) you have been seeking is found. But in much if not most of the so-called best writing and speaking today, the distinction between *who* and *that* for persons in restrictive clauses is generally disregarded, and they are applied interchangeably. *Who* is often used to refer to personified animals and things. The word *ship* is customarily taken as the best illustration of this. Time out of mind ships have been referred to as feminine, and both the personal pronoun *she* and the relative *who* have been used in reference to them as antecedents. As a matter of fact, *she* and *her* are colloquial in reference to almost anything or any animal, as, for example, Give her (a car) a shove and Let me see how she (a washing machine) works. Authors frequently refer to a pet, highly personified animal by means of *who*, as Fido, who was at the time enjoying an especially delicious bone, dashed into the water and brought the baby to the feet of a terrified mother. *Which* would appear almost cold and cruel used in reference to an animal so human.

I believe your THEORY to be unworkable, and your CONJECTURE unsound as well as implausible.

Theory denotes something worked out in the mind or on paper, an analysis of a set of phenomena ideally formulated, a speculation. It is the opposite of practice and, thus, of fact; if it can be put to successful practice, then it becomes an operative fact. Not so very long ago the splitting of the atom was a theory only, but a theory that had been worked out with finesse as to the co-ordination of data and principles. The splitting of the atom has now been put into practice, and is a theory no longer but an operative fact. Derivatively *theory* means to look at or contemplate or speculate upon. *Conjecture* is inference or presumption or judgment that is acknowledgedly arrived at on incomplete or insufficient data or evidence. It is better founded than a *guess* which is merely a hit-or-miss or at-random opinion based on little if any evidence, and it is more substantial than a *surmise* which smacks something too much of imagination and distrust. *Hypothesis* is a conjecture assumed to be true until proved otherwise, and used as a basis of discussion and reasoning and, perhaps, action. Just as a conjecture is more rational and systematic than a guess, so a hypothesis is broader and more realistic than a conjecture, and less accurate and authentic than a theory. The rationalized order in the progress of science has ever been guess, conjecture, hypothesis,

theory, actuality. A *working hypothesis* is one that cannot or, at least, has not as yet accounted for all the phenomena with which it is involved; a *verified hypothesis*, or theory, is one that has accounted satisfactorily for all such phenomena. *Supposition*, in this company, is almost an exact synonym of *hypothesis*; a hypothesis is very often called a supposition even in scientific circles. It is opinion or judgment or idea laid down as assumption or hypothesis, and may thus be called a *tentative hypothesis*. Its place in the above series is between conjecture and hypothesis, nearer to the latter than to the former.

"Wisdom is the principal thing; THEREFORE get wisdom: AND with all thy getting get understanding."

This is Proverbs 4:7 in the Authorized Version. In the Revised Version the reading is *Wisdom is the principal thing; therefore get wisdom: Yea, with all thy getting get understanding. Therefore* and *and* are both additive conjunctions, the former being the more formal and cumulative, the latter the more casual and serial and sequential. *Therefore* denotes an added conclusion, as in the last term of a formal syllogism; *and* denotes added details or terms or circumstances, and may thus lead into conclusive *therefore*. *And* has an emphatic affirmative meaning very often amounting to *yea, yes, indeed, to be sure*. *Yea* is substituted for it in the Revised Version in order to stress the idea of *naturally* or *of course*. Understanding is basic to wisdom; it is elementary exercise of rational power. Wisdom is the end, the accumulated store of understanding. In getting wisdom, therefore, it is taken for granted that it will be founded upon understanding. You cannot exercise wisdom in training a child in the way he should go unless you first have an understanding of the child. *And* has other expansive additive uses not carried by *therefore*. If you say *There are musicians and musicians*, *and* has the force of *and different or and superior*; if you say you have waited hours and hours, *and* has the force of *many or numerous*; if you say *Mention one syllable of it and I'll slap you*, *and* has the force of both conditional *if* and resultant *thus*. In *two and two*, it means plus; in *good and plenty*, it means *to the extent of*; in *try and go*, it means *to* (but this is often a grammatical error rather than an idiomatic form). *Moreover* is, of course, *more plus over*; it is an emphatic *and*, equivalent to *further or beyond that*; it very often suggests afterthought or something that has just occurred to the mind. *Thus* and *hence* are weak *therefores*, denoting the merest inference rather than sharp conclusion; they are casual and informal and conversational. *Accordingly* has something of the idea of analogy in it, but it rarely denotes obligated connection in thought, and like *so* and *then* and *consequently* (as a consequence) it calls attention to sequence gratuitously rather than structurally or necessarily; all of them as a rule point an inference that is or ought to be clear through context. In *You seem to have made up your mind; there is thus nothing more that I can say*, the strength of *therefore* would be wasted but *so* or *then* (or both) or *consequently* might just as well be used (properly placed, of course) as *thus*. In *The bell rang for lunch; the children accordingly scampered toward the yard*, and *so* or *thus* or *therefore* or *consequently* or *so then* might be used, but *accordingly* is better than any of these for the

reason that it suggests parallel or corresponding relationship. All of these connective terms are in much expression used interchangeably today, the nice edges of differentiation among them having been worn down, with the retributive illogic that is deserved. It is superfluous to use *and* or *therefore* with *thus*, *then*, *accordingly*, and the rest, unless it is felt that such combination adds to emphasis; it usually does not do so, though thinking very often makes it seem to.

After a THOROUGH examination of the patient the doctors decided that DRASTIC treatment was indicated.

Thorough is a syncopic variant of *through* (Anglo-Saxon *thruh*, literally a hole from end to end). Up to the beginning of the eighteenth century the two spellings were used interchangeably. When asked whether she is acquainted with the difference that "holds this present question in the court," Portia replies "I am informed thoroughly of the cause." In the introductory sentence the word means complete, painstaking, leaving-no-stone-unturned, by no means superficial. *Thoroughgoing* is an emphatic form, as are such other combinations as *thoroughbred*, *thoroughpaced*, *thorough-hearted* (wholehearted). The simplified spelling is *thoro*. *Drastic* adds to the idea of thorough that of harsh or violent or extreme; it pertains more to method; *thorough*, to area. A strong purgative or other drug is sometimes called a drastic (noun). *Basic* and *basal* are in much expression synonymous, but the latter is more often used of the material and suggests the lowest possible point of search and research. *Basic* is the more figurative term, though by no means confined to such use. You speak of basic structure as well as of basic principle, but of basal strata and basal metabolism. *Rock-bottom* is a colloquial and popular adjective denoting, as its combination suggests, the basis or foundation of anything; rock-bottom prices are prices that cannot go lower if economic balance is to be maintained; rock-bottom search is search that exhausts all possible clues. *Extreme* is an altogether looser and "lighter" word in this association; it is the superlative of Latin *exterus*, outward. Literally, as both noun and adjective, it means outermost, farthest, "going the limit" in one direction and then in another; but in such expressions as extreme caution, extreme severity, extreme heat, it denotes strict, uncompromising, thorough, exacting, great, excessive, and so forth, and is thus merely an intensifying term.

He achieved a THREEFOLD purpose by playing his TREY.

Threefold is both adjective and adverb; it means, as its composition denotes, folded three times, and thus thrice repeated, triply, consisting of three. The idea of fold no longer adheres to the word in much of its use, *three-ply* supplanting it for the most part; this means three layers or thicknesses, as when you speak of three-ply weaving or three-ply veneer. *Three*, the first digit by means of which majority and minority may be indicated, is used in numerous compounds, some solid, some hyphenated—*three-bagger*, *three-decker*, *threepence*, *threepenny*, *threescore*, *threesome* (anything participated in by three persons), and so forth. The word is fairly constant—Anglo-Saxon *threo*, Dutch *drie*, German *drei*, Greek *treis*, Latin *tres*. *Trey*

is the last, modified in pronunciation, and thus in spelling, by Old French *treis*; it is used by gamesters, especially in provincial parts, to denote a die or domino or playing card having three spots or pips. The old American threepenny piece was called a *trey* (sometimes spelt *tray*), and any set of three is still sometimes designated as a *trey*. The third branch of a stag's horn is called *trey* or *tray* (its second is called *bay*, abbreviated from *bay-antler* or Old French *bes-antlier*, the *a* sound in *trey* probably deriving from this). *Treble* and *triple* (both stem from Latin *tripplus*, three) may be nouns, adjectives, or verbs, and they are often correctly used interchangeably. But *treble* is more commonly used as noun than *triple* is. As adjective *treble* means three times as many, whereas *triple* as adjective may mean three-part or tripartite, a meaning that *treble* never has. You say that you had *treble* attendance last evening or that attendance was *trebled* over the evening preceding or that you had in the audience *treble* over the attendance of the preceding evening. You speak also of *treble* motors (three motors) but of a *triple* motor (a three-part motor). *Treble* is also a musical term meaning high-pitched or the highest of the four parts in singing or the highest-toned bell in a carillon; *triple* has no such meanings. The adverb *triply* may break home ties entirely to mean greatly or to a large extent. *Triplet* means any combination of three related or united, one of three children born at a single birth (*triplets* pertaining to all three), a group of three musical notes, three poetical verses riming successively or set apart as an unrhymed verse-paragraph or interrhymed with the verses of an adjoining group of three. But *tercet* (Italian *terzo*, Latin *tertius*) is preferable to *triplet* in reference to music and poetry. And *ter* for *three* or *tri* is used in *tercentenary*, pertaining to three hundred years or a three-hundredth anniversary, as well as in *tercel*, the male falcon, every third egg laid being productive of a male, according to the precious tradition. *Tri* is a much more prolific combining form—*tripartite*, three-part; *triplicate*, three-ply; *trifold*, three folds or layers; *tripod*, any article or object having three feet, *trisyllable*, a word having three syllables, and so forth. *Thrice* is the old adverbial genitive *thryes* of Chaucer's day. The *c* is the result of careless folk pronunciation as in the case of *once* (*ones*) and *twice* (*twiges*) and plural *dice* (dice are still very often called *bones* in provincial parts).

THROUGH the courtesy of the management I was permitted to go BY plane.

Through suggests means, medium, cause, condition, intercession; *by*, agency, agent, position. *With*, in the main, suggests instrument, accompaniment, indirect agency. You say that through an oversight made by the order clerk you have been obliged to work with your old instruments to the detriment of your output. When you say that you sat by John, *by* means *beside*—by the side of, or (loosely) close to, near. *Besides* is increasingly used as a preposition in the sense of other than or in addition to, as when you say that your son received the graduation prize besides his diploma; but it is preferably used as an adverb meaning moreover, otherwise, also, over and above, else. *Besides* is an emphasizing word; *beside*, a location one. It is incorrect to assume that *by* is usually followed by agent; its object is quite

as often indicative of agency or medium, as when you say that nickel is corroded by rust or that someone's happiness was marred by dissipation. It is equally incorrect to say that *with* pertains only to things; you say that you conversed with your mother by telephone. *Through* is less direct than either *by* or *with*, and not infrequently denotes complication of intermediate or interceding conditions; you say that through almost miraculous coincidence you arrived with your friends by chartered speedboat just in the nick of time. Here *through* implies conditions; *with*, accompaniment; *by*, agency. But the old rule to the effect that *by* applies primarily to persons, and *with* to things is clearly illustrated in their use after *accompany*; you are accompanied by friends, and your father's letter to you was accompanied with a check. The expression *correspond with* means to exchange by letters or telegrams or other means of intercourse; *correspond by* emphasizes the agency of correspondence; *correspond through* stresses the intermediary; *correspond to* means match or parallel or equal. You correspond regularly with a friend; you correspond with the natives on a desert island on which you are marooned by a crude kind of sand writing; you are finally able to correspond with your long lost son only through much complicated relaying of messages; your army rifle corresponds to mine in every detail.

The judge decided that, though the evidence revealed the victim's character to be somewhat TINGED with devilry, it was by no means permanently TARNISHED.

Tinge means to discolor somewhat by means of intermixture of other colors or, as of food or drink, to flavor slightly with a minor ingredient. *Tarnish* is to dull or soil or sully, or to discolor disadvantageously; it is used principally of surfaces and appearance, but like *tinge* it is also used figuratively, as both words are in the sentence above. The word is invariably used unfavorably, while *tinge* is not. What is tarnished is spoiled to a degree; what is tinged may not be—may, indeed, be improved. *Tint* means to color very slightly, and it applies to color in which light predominates. *Shade*, on the other hand, is to modify the degree of color toward the darker range. In the scale of reds, for example, pink is a tint and maroon a shade. White is the absolute of tint; black, of shade. *Stain* is used both favorably and unfavorably; it may denote discoloration by way of spoiling or fouling, as of white lace stained by crushed fruit; it may denote the deliberate discoloring of fabric or wood or glass to enhance final effect, as of stained glass and stained mahogany. It is a clipped form of *distain* and, as such, was once written '*stain*'; this word derivatively means to take color out of or away from. Like the other terms here discussed, it is widely used in a figurative sense to mean impair or spoil. Used either literally or figuratively it may connote the accidental, whereas *dye* more often denotes the purposeful and deliberate. To dye anything you deliberately dip it into a coloring agent; things are stained by surface application or contact, deliberate or accidental. *Dye* is used chiefly of fabrics, but it is also sometimes used figuratively, as when you say a dead soldier's body is dyed in the blood of battle. It may be favorable or unfavorable, as *stain* is, but not interchangeable with it. You say that Brutus' hands were stained, not dyed, with Caesar's

blood. *Color* is the parent or covering word; literally it means to give color to or to change color of, either permanently (fast or unfadable) or temporarily (fadable). But the word has as wide a range in figurative as in literal uses. You speak of a person's coloring his argument with anger, or of not liking to color a situation to another's disadvantage, or of someone whose entire character is colored by the oddities of genius.

The great TIMBER lands were being depleted, and LUMBER was accordingly soaring in price.

Timber and *lumber* are in much usage synonymous, but *timber* is the more general word meaning wood suitable for building whether standing in the forest or piled in the yard, and, specifically, a squared and perhaps dressed piece of wood ready for use in construction work or already in place. A woodland is a timberland. *Lumber* applies more particularly to timber that is sawed and sized into boards and planks and ready for the market; you speak of a lumber yard, of lumber prices, of lumber cargo. In England, however, *timber* is used for sawed lumber of about five inches thick and six inches wide, and this word is also used in a special sense in reference to the beams that constitute the framework of a wooden ship as well as to a wooden building. In high seas the timbers of a ship are said to shiver, that is, creak and strain, and the same expression is used of a wooden building that swerves in a storm. But the expression "shiver my timbers" belongs to cricket, referring to scattering or strewing wickets for which *timbers* is a slang substitute. The expression is also seaman's slang or mock oath. *Timber* derivatively suggests straight and proper; it is Anglo-Saxon for wood. But as wood out of which things are made gradually took on the meaning of quality of material, *timber* early in its career was expanded to include the figurative idea of merit as applied to men, women, and things. The timber of literature is, thus, its quality, of man his character, and so on. Ben Jonson's title *Timber* for brief statements and essays on men and things is figurative in this sense. But *timbre* is Old French (Latin *tympanum*), originally meaning a bell to be struck with a hammer, and now the quality of tone or sound, or resonance. *Lumber* once meant old discarded household goods, and the word is usually set down as a corruption of *Lombard* (the Lombards were the world-famous pawnbrokers who stored all sorts and conditions of articles in a rear room which came to be known as the Lombard room, and later as the lumber room). In provincial parts today a garret may be referred to as a *lumber room* and its contents as *lumber*. But the verb *lumber* meaning to move clumsily and noisily may be Middle English *lomere* or Anglo-Saxon *lama*, whence *lame*. One "specialist" suggests that in this usage it may be echoic, based upon *thunder*, children once upon a time being told by their elders that thunder is caused by God's rearranging planks in reconstruction of the heavens! *Stumpage* sometimes denotes standing timber with particular reference to its sales price or value; it may refer to the price itself as well as to the tax levied by amount and price; and it may pertain to the "forest" of stumps left standing after trees are cut—the lower parts of tree trunks. The word *stump* itself is not a beautiful word to either eye or ear. But it is a picturesque one from the point of view of

meaning. It is fairly constant—Icelandic *stumpr*, Dutch *stomp*, German *stumpf*, Middle English *stompe*—and it may be cognate with *stamp* and *stub*. Junius naïvely thought it the base of *stumble* "because *stumble* once meant to strike or trip against a stump." No matter. A stump is indigenous to land that is being settled; it is at once a pulpit and a "soapbox"; it is similarly and at once an obstruction and a vantage point; it belongs by figurative extension to politics, to religion, to medicine, to sport, to practically every line of endeavor that is at all articulate. In slang usage your legs are called stumps; when you are stumped you are foiled or befuddled; you make a stump speech; you issue a stump (challenge) to someone; you somehow stump (hobble) to work after an accident; the stump of your broken tooth gives you pain. And so forth.

The audience was thrilled by the **TITILLATING** *music and the* **ENCHANTING** *scene.*

Titillate is echoic Latin *titillo*, tickle; it is used of anything that causes a tickling sensation or excites pleasurably. Lively music is sometimes popularly said to "titillate the tootsies," that is, to make one feel like dancing. It must not be confused, as it too often is, with *titivate* (*tittivate*, *tidivate*, *tiddyvate*) meaning to adorn oneself, to dress up, to smarten, in order to attract. *Titivate* may be made up of *tidy* and *cultivate*, as Oxford suggests, or of *titillate* and *captivate* as Standard suggests; or it may be dialectic *tiff* meaning nervous or high-strung, or Latin *titillo* in corrupt form. *Enchant* is to "sing into"; originally it meant to mislead or delude by means of music or by magic—the enchantress Circe enchanted with a magic potion. But the word is now used in general to denote a kind of unconscious influence or "sorcery" that, for the most part, causes irresistible attraction and consequent happiness. The idea of supernatural power is now rarely associated with it. *Bewitch* has similarly weakened; formerly it pertained entirely to the magical power of witchcraft but it now implies merely a stronger influence than enchantment, one that brings its object under more complete control whether for ultimate good or ill. The late Czarina was bewitched by Rasputin; Louis XVI was enchanted by Marie Antoinette. *Bewitch* is still, however, the more personal and specific word; an evil eye bewitches rather than enchants; beauty of any kind may enchant. *Charm*, like *enchant*, derivatively suggests song (it is Latin *carmen*, song); it formerly meant also magical influence over anyone or anything, but now suggests a compelling attraction that amounts to a kind of spell or arrest of will power on the part of its object. It still carries the idea of magic or magic spell, as when you speak of being charmed by the Evil Eye, and (as noun) when you call an ornament, such as a ring or a bracelet, a charm. That which charms may for the time being bewitch; that which enchants may entrance or enrapture or ecstasize. *Enchant*, *charm*, and *bewitch* suggest the objective and external. *Fascinate* is Latin for charm, and it means this in English use, but it connotes both good and evil as well as the uselessness of all attempt to resist. You speak (partly tautologically) of overwhelming fascination by which you may mean the ugly fascination of the serpent for Elsie Venner or the beautiful fascination of Lancelot for Guinevere. But *fascinate*, like the other words here discussed, may also

suggest the objective and the external as manifested by some unaccountable force or magic. *Captivate* means to take captive by means of charm or fascination or enchantment; it once meant to take captive in the sense of seizing or getting possession of, as in war, but this meaning now exclusively belongs to *capture*, though the word may be used also abstractly as well as concretely. You speak of capturing someone's imagination or heart or feeling, of capturing his money or his estate. You say that a matinee idol has captivated, not captured, your daughter. A captured prisoner may soon escape, and a captivated person may soon have a change of feeling. These words thus connote a somewhat more fleeting and temporary attraction than those above. But all of the foregoing terms are used today to denote varying degrees of attraction, not at all to signify the necromancy that originally attached to some of them. The disbelief in the supernatural that has followed enlightenment has simplified some meanings and uses, and weakened their differentiations. Sometimes one may be able to account for what draws or *attracts* him, as when it is said that jam attracts a child or that flowers attract the bees; sometimes one may not be able to, as when it is said that girl attracts boy or that a mannerism attracts admirers.

From the top of the knoll at the rear of the house you look across the valley and see the snow-capped summit of Mont Blanc in the distance.

Top means the uppermost part or end or edge or side or surface or area of anything; it is a generic term covering all the others discussed below in both their literal and their figurative uses. Derivatively it means tuft or treetop, and is, within limitations, the equivalent of Latin *summit* (*summus*, highest). The latter is somewhat more literary and specific, and is often used to denote a certain sweep of height or area or level or plateau. But the top of Mont Blanc is its summit, and he who has attained the summit of his career is "on the top"; that is, he has reached the topmost rung in the ladder of his striving. *Apex* suggests tip or point, or sharp angle descending or diverging on all sides, as a pyramid or a cone or a steeple, and is used of anything the lines of which proceed directly to or from a point. It is used figuratively in the same way as *top* and *summit*, but it more often pertains to lesser ideas than the latter. You do not as a rule speak of the apex of a mountain or of a career, though in strict usage you may do so provided the sides of the one rise smoothly and uninterruptedly, and the struggle involved in the other is ruthlessly concentrated. And while *apex* is used in most expression to denote the idea of top, it is not necessarily confined to this denotation; if you turn a cone or a pyramid or a steeple upside down, or lay it on its side, you still speak of its point as apex, though in the first case it pertains to bottom and in the second to horizontal position. As a trade name *apex* is sometimes used to denote excellence or supremacy, as The Apex Chemical Company. *Vertex* (plural *vertexes* or *vertices*) is, in much usage, synonymous with *apex*; it too means topmost, highest point, the crown or top of the head, the point farthest removed from a foundation or basic area. Derivatively, it denotes "turning" or "whirling" from a base, like a spiral to a point. The vertex of a triangle is the highest point where two lines come together—the point of intersection farthest above its base. *Vertex*—the adjective form is *vertical* (q.v.)—thus connotes "upness" in relation to

"downness." The three preceding terms do not necessarily have this connotation. *Vortex* is a variant of *vertex* (Latin *vertex*, turning, whirling) but the two words are not to be confused in meaning; *vortex* pertains to anything, especially a fluid, having a whirling or circular movement that tends to form a central cavity to which are attracted any objects that fall within its circling range. You speak of the vortex of a maelstrom as an irresistible force, of the vortex of evil influence that may catch youth in its awful gripe. Whirlpools and eddies are frequently called *vortexes* (or *vortices*). *Peak*, like *apex* and *vertex*, suggests point, perhaps highest point or topmost, perhaps an entire body, as when you call an isolated mountain a peak. But it denotes any projecting point or edge or corner, or a pointed summit, as a roof. It is more general than *apex* and *vertex* and *summit* as far as general usage is concerned, but in specific and technical usage it pertains to the upper reaches of a movement or a trend, as when you speak of a peak in sales or in prices or in prosperity, and in figurative usage to high degree or excess without necessarily signifying supremacy. You say that the peak of emotional reaction was noted in the audience when the mother was separated from her child, and that the picture as a whole represented a summit of achievement in moving picture production. *Height* means simply highness or elevation or altitude, of whatever degree, from what may be barely perceptible to a great eminence or topmost point or level. Lofty height, as above a given stand or position or surface, may be called *altitude*; measured height or height to which something is related may be called *elevation*. You speak of the height of a flagpole, of the altitude of an airplane, of the elevation above sea level. *Altitude* is seldom used figuratively, but you may quite properly speak of the height of the ridiculous or of an elevation in diplomatic service position, by the one meaning very high if not highest, by the latter higher as compared with previous. *Climax* suggests highest point or goal or end as attained through ascending steps of progress or effort or, perhaps, struggle; the idea of progress or ascent is always implied (the adjective forms are *climactic*, *climactical*, *climacteric*; these are not to be confused with *climatic*, adjective form of *climate*). *Acme* is Greek *akme*, point or prime; it is now used entirely to mean point of perfection or quintessence. *Culmination* emphasizes the idea of going upward, the movement or towardness that makes for attainment of a height. These three words are for the most part confined to figurative use, as when you say that a certain lady was the acme of grace and charm at the event that was the social climax of the season and the culmination of a series of diplomatic affairs under this administration. If you add that this was the zenith of the lady's career you give to *acme* the idea of incomparable peak of brilliance and splendor. Literally *zenith* means that point in the sky straight above one's head, figuratively the nothing-beyond-which point. Its antonym is *nadir*.

He dragged himself into the cabin, his clothing TORN, his flesh LACERATED, his blanket and sleeping-bag MANGLED to shreds.

Tear pertains to paper and to woven fabrics particularly, but it is used loosely in reference to anything that may be pulled or forced apart. *Lacerate* and *mangle* are almost exact synonyms, pertaining to tearing roughly and irregularly. The former is now used almost exclusively to the tearing of flesh;

the latter, the more emphatic of the two, to the tearing of flesh as well as other things. Clothes are mangled in a crude washing machine, and a body caught in a driving wheel is mangled. Flesh is lacerated by barbed wire and by a rough-edged knife. A person may be mangled by a tiger or a lion, but the customary word in this connection is *maul* (Latin *malleus*, hammer) which is both playful and serious in its connotations, as respectively in Johnny is mauling the cat and The tigress mauled the hunter to death. *Rip* means to pull apart by quick force, usually along the line of original joining or binding, as ripping stitches in a seam or canvas where it is tacked on a frame. But *rip* like *tear* is used almost indiscriminately in the foregoing senses, as a vessel rips into the pier or the wind rips off a chimney. Both *slit* and *split* mean to separate lengthwise, with the grain perhaps, by means of a utensil or implement, the former having lesser or smaller signification. You split wood with an ax; you slit a piece of heavy cardboard. In the days when cabinet making was a highly skilled handicraft, the artisan spoke of *riving* a piece of wood by which he meant not making a neat or clean cut; a riven board was one that was left splintery as result of unskillful separation from another piece. The word is now poetic or archaic, and is used chiefly as a participial adjective—*riven*. *Cleave* and *sunder* are closely synonymous in much usage, and both are by way of becoming archaic. The latter means to separate or sever or keep apart, and is used more of divided relationship than of substance, and pertains to either motion or position. In *asunder* the *a*, meaning into, intensifies, yielding the idea of sundering into pieces. *Cleave* is a two-way word; in this company it means chopping or breaking or cracking or splitting or dividing apart, as with a cleaver, usually in the sense of getting at or making more easily available and useful; it originally contained the idea of carving, as it still does in a rough way. In such uses it is transitive. But *cleave* also means to stick or adhere or hold together, and the idea of "cleaving apart" or "cleaving asunder" originally meant to separate at that point where the parts of an object adhered. In such uses it is intransitive. The parts of both the transitive and the intransitive *cleave* are *cleave*, *cleaved*, *cleaved*; *cleft* and *clove* (*cloven*) of the former, and *clave* of the latter are now archaic. Anglo-Saxon *rend* (unrelated to Latin *render*, give, present, yield) connotes greater violence than the preceding terms, and suggests wrenching or struggling to tear apart; it is now also disappearing. Anglo-Saxon *burst* denotes a violent breaking or thrusting apart from within outward; it is almost exactly synonymous with Latin *explode*, but the latter suggests more of noise or detonation. *Rupture* has literally almost the same meaning, but it is "smaller" in application and pertains chiefly to soft and pliable and elastic objects, whereas *fracture* suggests hardness and brittleness, and thus snapping or cracking.

After the learned and bewigged counselor had departed Tanta Tabby said he reminded her of a backing horse, so full was his conversation of "TO WIT" and "NAMELY" and "THAT IS."

To wit belongs for the most part in legal and commercial phraseology; it is used to introduce a detailed definition or listing or explanation following

a general statement, and is synonymous with *namely*, *that is*, *id est*, *scilicet* (it is more fully accounted for elsewhere in this book). *Namely* is of broader scope and application, and is often correctly used in general speech and writing with the same signification. *That is* or *That is to say* suggests saying in other words what has just been said, in order to make clear in more than one way. Its Latin equivalent, *id est*, that is, commonly abbreviated *i.e.*, is falling out of use, except perhaps in legal and commercial papers. It is rarely if ever spoken; *that is* and *that is to say* are common in both oral and written expression. *Scilicet* is likewise disappearing; it is commonly abbreviated *scil.* or *sc.* or *ss.*, and is derivatively a contraction of Latin *scire licet* meaning literally it is permitted to know. When used correctly *scilicet* pertains to a word only or to a definition or explanation of a word that is ambiguous. Latin *videlicet* is almost if not quite synonymous—*video*, see, and *licet*, it is permitted; that is, it is permitted to see, but it was originally used with the broader interpretation of showing and, thus, knowing (which, of course, means seeing). It is abbreviated *viz.* and, like *scilicet*, is rarely written out. In the original abbreviation, however, there was no *z*. An old printing character denoting end or finis looked very much like the letter *z* with a tail drawn around it. As a medieval symbol or termination this was the equivalent of &, and it was not infrequently mistaken for the letter *z* itself. The original abbreviation of *videlicet* was *vi.* with this characteristic symbol after it. This later became “frozen” as part of the abbreviation, and it has been with us ever since. (The *z* in the abbreviation of *ounce* (*oz.*) is a vestige of the same tailpiece.)

The poor boy had made an unlucky TRADE but the DEAL was closed, the BARGAIN sealed.

Trade, in this sentence, means a transaction or exchange having in all probability comparatively slight consequence and concerned with materials of comparatively little value. In its bigger sense *trade* includes mercantile traffic and commerce as these involve communities, nations, and the world. In reference to social and political practices, the word is frequently used unfavorably in the sense of jockeying or double-dealing, as for personal and party advantage. It is frequently used synonymously with *deal* and with *bargain*. *Deal* is likewise used both favorably and unfavorably; in *political deal* it savors of secret arrangement whereby some person or party or clique benefits at the expense of another; in *stock deal* it means simply trade—the buying or selling (or both) of stocks in the market. Though very often synonymous with *trade* in smaller spheres of usage, *deal* does not apply to transactions between nations. You speak of a trade agreement between Brazil and the United States, not of a deal. The idea of divide or part or distribute still resides in this old Anglo-Saxon word to a goodly degree; a raw deal, for example, suggests uneven or unfair share; a deal at cards, suggests regular distribution; to suffer a good deal, to have more than a small share of pain. *Bargain* emphasizes agreement upon which trade or deal or exchange is based, though like the other terms here discussed it is used loosely to pertain to any exchange, from that of a piece of candy for a

pencil to that of an automobile for a pair of horses. The word is generally inclusive, covering all the details of exchange, and it applies concretely to that which is acquired, usually in the sense of getting something for less than its real value. The word *bargain* formerly suggested haggling, and this meaning frequently still attaches in certain kinds of buying and selling, but in the main it has disappeared. *Barter* means the exchange of one commodity for another; a barter theater is one where commodities are exchanged at the box office for seats to the show. Derivatively it means cheat or defraud, but this meaning does not hold today except in so far as it is impossible in any exchange of produce or commodity to calculate exact values as to the one party and the other. *Exchange* has, for the most part, taken the place of *barter* in the sense of "taking something as result of giving something," but it suggests equivalence or an approach to equivalence though it may be merely a substitute or a "poor return." *Change* denotes greater inequality than *exchange*. You exchange your convertible for a closed car; you change your horse and buggy for a motorcar. But the two words are used interchangeably. *Interchange*, even more than *exchange*, emphasizes the reciprocal nature of the transaction, or of any similar equivalent give-and-take. A stock exchange is a place where stocks or securities are bought and sold in a systematized way. *Sale* denotes exchange, but usually by means of money at one end of the arrangement as the standard of value or equivalence; it is the transfer of property of any kind for a money price. *Vendue* (*vendu*; French *vendre*, sell) is still sometimes heard in provincial parts for a public sale of household goods and farm utensils and products, but it is now almost archaic elsewhere. *Vendor* (*vender*), a seller, and *vending*, selling, as in vending machines (slot machine), are, however, still used (as is also the verb *vend*), especially in connection with the law. *Vendee*, one to whom something is sold, is now practically archaic even in legal phraseology. *Auction* (Latin *augeo*, increase) means a public sale of property at which prices brought are established and increased by bidding, the highest bidder becoming the purchaser in any given case; it has to a large extent supplanted *vendue*. In England you speak of selling by auction; in the United States, of selling at auction. *Swap* (*swop*) may be echoic, says Oxford, "signifying a smart resounding blow"; it means a quick brisk exchange, perhaps a tricky one, as on the spur of the moment or without deliberation—to "strike a bargain." The word as both noun and verb, is used chiefly in provincial parts in connection with deals in cattle—a horse swap or a cow swap. *Jockey*, in this company, means one who takes undue advantage in trading; it is a diminutive of *jock*, Scotch for *Jack*, and is sometimes heard as *jackey*. *Jack* or *Jock* was formerly used of any lad of the common people who could do many things with equal facility, especially one who was "handy" with horses, as well as one who was happy-go-lucky and not too high principled in association with others. *Jock* was frequently a vagabond or a wandering minstrel or a gypsy. The word thus descended in meaning to denote one who haggled unduly in regard to a trade, particularly a horse trade.

Both the TRADE-MARK and the TRADE NAME are very ingenious.

A *trade-mark* and a *trade name* may be the same thing, but they are by no means always so, and according to some excellent professional opinion, preferably never. The former is a sign or emblem or symbol or picture or letter or design or device or word (words), or two or more of these in combination, legally registered and patented as a rule, and used by a merchant or manufacturer or other commercial agent or agency for the purpose of giving commodities distinction, popularity, and protection. If such trade-mark consists of words, invented or other, it may constitute a *trade name* for a trade name may be registered as a copyrighted and patented proprietary name and may be used in exactly the same way and for the same purpose as a trade-mark. Where such is the case the term *trade-mark name* is sometimes insisted upon as exact designation, in order to obviate the confusion resulting from treating the two words as synonyms. In general no geographical name or standard "dictionary word" may be used as a trade-mark or trade name, and the use of the national emblem for trade purposes is forbidden. It follows that, as a matter of good taste at least, popular national well-known patriotic terms should be avoided. Fantastic word coinages or inventions, and unusual but arresting designs are considered the best trade-marks and trade names. A person's surname will not be protected as a trade-mark name against another's exactly the same though protection may in good faith be sought. Neither can a merely descriptive name be protected, for its use is likely to seem an arbitrary appropriation of a word (or words) in general use to a special application. A *trade slogan* is a word or phrase or clause associated through usage with a particular commodity or business, a catchword (or two or three) that has in it something of the old-time rallying flavor of the highland clan calls of Scotland; any group of persons, associated for the promotion of a cause or a movement, commercial or otherwise, may adopt a slogan or promotional word or phrase to stamp or identify or distinguish it. A *trade motto* may be a slogan, but, strictly speaking, the motto is usually longer and is more likely to be a complete statement or imperative or query; like the slogan it is, as a rule, an adjunct to the trade-mark and the trade name, a subordinate elaboration of what these stand for. Victrola is a trade name; the picture of the dog gazing into the sound-spreader is a trade-mark (or sign or emblem or symbol); His Master's Voice is a trade slogan. Bon Ami is a trade name; the picture of the baby chick is a trade-mark (or sign or emblem or symbol); Hasn't Scratched Yet is a trade slogan. The tripartite signification is similarly illustrated in the advertising of Dutch Cleanser, Carnation Milk, Prudential Insurance, Johnnie Walker, Camay Soap, Fisk Tires, and a host of other commodities. Opinion is divided as to the desirability of a trade name's becoming generic. Some contend that the special sales value of a name (or mark) is reduced or minimized by its becoming general property and thus no longer suggests a particular reference. Others (and they are in the majority) think that genericism is a decided asset inasmuch as it gives a name or a mark, with its connotations, a vocabulary or dictionary status and, thus, a scope of influence never even dreamed of by the most roseate-minded of its devisers. Who would not contribute to the dictionary if he could? The

trade-mark name Kodak is a case in point. One thinks not only of a particular picture-taking instrument when this word is seen or heard, but of all such instruments, and of photography in general. But he thinks also of Eastman and Rochester, N. Y., and of the imperative Kodak as you go. There is, of course, some leakage of profit in all good advertising—some overflow or extension of unearned increment that the advertiser cannot hope to stem, would not if he could. Kodak has gained as it has tended to become generic; so, too, has every other photographic instrument.

The goods were damaged in TRANSIT, not in factory OPERATION, as your letter implies.

Transit means going through, going or conveying or being conveyed over or across; it is used largely of movement of merchandise from one place to another, with particular reference to the process of passing or moving. But the word is used in various other senses; you speak of the transit of one planet across the orbit of another, of the transit of a ship across the sea. *Transition* has these meanings also, but it means in addition change from one place or condition or circumstance to another, and contains less of the progressive quality of *transit*. You speak of a transition from prairie land to mountain as you travel west from Kansas to California, and of a transition of styles from one season to another, in both of which uses *transit* would be wrong. *Operation*, in this association, is acting or processing objectively considered; it is action or functioning brought to bear upon things material and immaterial. You speak of the operation performed through the agency of a machine or a surgeon's knife, as well as of the operation of unseen forces upon the mind. It thus includes skilled conscious action, as well as the apparently unconscious action of natural phenomena. *Execution* is achievement, the bringing about or effecting of something as result of action. *Administration* is the process that works toward execution as an end. Judges and lawyers and witnesses and jury all contribute, are all a part of the processing or administration of justice; the execution of a decree of justice follows such administration, and is carried out by someone else according to the will of the court. But he who murders takes the execution of his will into his own hands. Execution may thus pertain to either the objective or the subjective. *Performance* is mainly subjective and personal; the performance of an operation or of a feat in horsemanship is the result of the performer's own skill and power. And applied to machines it similarly refers to inner functioning. *Process* is action revealing change, usually developmental or progressive change; it may denote a series of operations so serialized as to result in some definitely willed end. *Motion* means the act or process of changing place or position; so does *movement*. The former, however, is for the most part general and abstract in signification, whereas the latter is subjective and concrete. You speak of centrifugal or centripetal motion, of the movement of troops or supplies, the one being the name of a concept, the other that of an action exercised by the thing or agent itself. When *motion* is closely defined or modified, it may denote continuousness; thus, you speak of the motion (rotation) of the earth on its axis. *Movement* pertains more particularly to the temporary, as the

movement of a watch or of a procession. But you also speak of a worthy movement and of a motion that is before the house, meaning by the first a cause, and by the second a resolution subject to a vote. *Move* is a popular form meaning chiefly action or device whereby advantage is to be gained, or a mere physical change of place or position or speed. *Rotation* means turning on an axis. In this company, *revolution* may mean the same, but it may also mean movement around a center, and thus denote both turning on an axis and at the same time moving around a center, of which the movements of the earth are the now hackneyed example. *Locomotion* is Latin *locus*, place, and *motio*, motion; thus, motion from place to place. It applies now chiefly to travel by any vehicular means, especially that controlled by mechanical power, though it is sometimes used—facetiously very often—to pertain to walking and running or to any progressive movement. You say that a tree is incapable of locomotion but not of motion, that a snail is incapable of rapid locomotion because it is so slow of movement.

The merchandise must be TRANSPORTED as soon as the papers have been TRANSMITTED for signature.

Transport means carry across; *transmit*, send across. You transport baggage; you transmit letters by mail. *Transfer* means bear across, and is thus closer to *transport* than to *transmit*. But *transfer* has come to have "smaller" connotations than either. You transfer a name from one list to another or have your baggage transferred from one railway station to another. You do not transfer your trunk from Chicago to San Francisco, or transport or transmit an item in bookkeeping from one ledger to another. All three words, along with *convey*, imply a definite starting point and a definite stopping point. The medium is suggested by *convey*; the method by *transmit*; the actual carriage by *transport*; mere change or replacement by *transfer*. Goods may be transported or conveyed by vehicle; messages may be transmitted by air or wire; money may be transferred by mail. But *convey* has come to be used generally in the sense of impart, as to convey an idea or a thought, and has yielded in large measure its derivative meaning of escort or convoy, though its noun form—*conveyance*—has not done so to any great degree. *Transmit* and *transfer*, on the other hand, have taken on expanded uses. You may transmit your opinion, and transfer your title to a property. *Carry* is Latin *carrus*, car; it once meant simply conveyance by vehicle. But it is now broadened, it is needless to say, to cover numerous literal and figurative meanings. In relation to the other words here discussed, however, it is a "suspense" word, that is, it refers neither to specific starting point nor to definite stopping point. To make it definite, additional words and phrases are necessary.

The newspapers TRAVESTIED his composition, BURLESQUED his points of view, and CARICATURED his likeness.

All three terms pertain to making fun of or poking fun at in different ways, especially as regards writing and literature, music and dancing. To *travesty* is to make absurd or ridiculous the style and treatment of a subject; to hold to the same subject but handle it humorously or incongruously or otherwise

ludicrously. To *parody* is to proceed in opposite fashion, that is, to hold to the style of the original but to bring it to bear upon a different and comparatively trivial subject. To *caricature* is to distort or exaggerate features, usually outstanding features or peculiarities; caricature pertains, as a rule, to photographs and drawings and paintings. To *burlesque* is to treat a serious subject lightly and frivolously and humorously; it is to imitate in such manner as to bring out the incongruity between the seriousness or solemnity of the subject and the trifling treatment. The so-called *mock-heroic* style is the opposite of this; it brings highly formal and dignified expression to bear upon a trivial subject, humor or contempt being evoked through the incongruous contrast between the subject and the manner of treating it, as is the case in burlesque. Pope's *The Rape of the Lock* is mock heroic; Cervantes' *Don Quixote* is burlesque (of knight errantry). Max Beerbohm's *A Christmas Garland* is a parody. If you were to tell the story of Shakspeare's *Hamlet* in slang, you would travesty it; if you were to tell the story of a baseball game in the blank verse and impressive style of Christopher Marlowe, your treatment would be mock heroic; if you were to adapt the style of Hamlet's soliloquy *To be or not to be* to some ridiculous everyday subject (as has so frequently been done) you would parody it. But all of these terms, even including *caricature*, are used indiscriminately in general expression to mean any grotesque or distorted or ludicrous or highly exaggerated imitation of original for the sake of humor and entertainment, and all are sometimes blanketed under the general term *take-off* or *imitation* or *mimicry*. The noun *extravaganza* pertains principally to musical and dramatic production, done on an elaborate and spectacular scale in highly irregular and fantastic style. But like caricature and parody and travesty, it presupposes a basic work from which "to depart," whereas burlesque may be entirely creative. A *satire*, written as a rule, that holds one up to contempt or ridicule is called a *lampoon*; the word is Old French *lampons* meaning let us drink, and *lampon* originally meant a drinking song that was satiric, perhaps seditious, but now any personal attack made by the pen (or the brush, for it may also pertain to a drawing) may be called a lampoon. *Pasquinade* has much the same meaning though usually regarded as more emphatic inasmuch as it is usually coarse and more abusive, and it formerly carried the idea of publicity by way of posting in the public square or elsewhere. A witty Roman tailor named Pasquino is responsible for this verb and now common noun. At his death a statue was erected on which it was customary for wags and satirists and political agitators to paste their pasquinades for public view.

She TREASURES all those old family photographs, and CHERISHES the memories that they revive.

You *treasure* that which you take great care to preserve and keep from danger, damage, spoilage, theft, and the like; though the object that is thus treasured may have no great material value, it is nevertheless of great sentimental value to you. You *cherish* that which is dear and precious to you; the word derivatively means dear (ultimately Latin *carus*). It is correctly used interchangeably with *treasure* in many—perhaps most—respects, but it

more often connotes involvement of the affections in abstractions. You cherish a friendship, an association, a memory, but also, of course, a book, a rare old vintage, an ancient manuscript. The literalness and concreteness of *treasure* by no means always reside in *cherish*; this for the reason that the one may be noun as well as verb, the other verb only. There is little, if any, distinction to be made between what you treasure and what you *prize* or *value*, even though one dictionary tells us that what you value you prize highly, and that what you prize you value highly. The definition might be similarly extended by substituting *treasure* for either word. *Prize* is sometimes regarded as more specific than *value*, indicating the kind of distinction that is associated with prize-winning and thus feeding both your pride and your sentiment; whereas *value* pertains in general to anything upon which a price may be placed or anything that you would be loth to part with. But you may say that you prize a friendship or an association, that you value a tribute or a letter. You *cultivate* that which you care for and appreciate and cherish, and thus wish to see promoted; the word in its literal uses, however, means working and fertilizing and sowing the earth for ultimate yield. You cultivate a taste for Cezanne, treasure a trinket left you by a loved one, prize the cup you won in an athletic contest.

His TRENCHANT comments and CUTTING replies stirred the court.

Though *trenchant* derivatively means cutting, it has come in modern usage to mean more particularly sharp and energetic and penetrating, whereas *cutting* connotes deliberate intention of hurting one's feelings. *Trenchant* yields subjective satisfaction; *cutting*, objective malice. *Incisive*—"cutting in"—means biting in directly or penetrating, and is less seldom used in a personal way than are *trenchant* and *cutting*. *Trenchant* is no longer used of a sharp blade, as it once was. *Sharp* is a general term, as is *keen*, but the former is somewhat more commonly used in concrete application than the latter—sharp edge, sharp reply, sharp hearing, sharp eyes, and keen mind, keen observation, keen interest, keen competition. *Keen blade* or *keen edge* are less common than formerly. *Crisp*—derivatively brittle or curly—indicates a certain snap and raciness, especially as used in regard to language. *Caustic* implies burning or branding; caustic comment or satire or ridicule may wound and at the same time reform, may indeed hurt for the sake of reforming. Used literally *caustic* means having the eating or corroding effect of acid; it is less discomforting to be subjected to a keen wit than to a caustic wit, to a trenchant remark than to a cutting one, to a sharp retort than to an acid one. That is *acid* which bites; that is *acrid* which nettles or irritates; that is *tart* which is edgy or pungent and which may be sharply humorous.

The TRUST and CONFIDENCE of his constituency justify his ASSURANCE.

Trust is chronic or "frozen" optimism—unwavering reliance of mind and heart upon the integrity, veracity, judgment, promise, responsibility of somebody (something); it is complete and usually instinctive repose of faith and belief in its object. *Confidence* implies more of reason and belief as a basis for reliance; it is trust justified by works or grounds or analyses. But *confi-*

dence is after all the Latin equivalent of Middle English *trost* meaning confidence or security, and the one word is often used for the other, *confidence* (*con*, with, and *fides*, trust) having taken on a somewhat broader maturity and coverage. The two together may—as a rule do—add up to faith or heart alignment as well as to belief or intellectual alignment. Used of men and women both influence and are influenced by personal equations; indeed, are personal equations. *Assurance* is confidence plus—sureness or certainty of conviction to such degree as to reveal itself in absolute fearlessness and self-composure or self-possession. But it is a two-way word; it may take unto itself the unfavorable connotations that sometimes grow out of the more favorable ones, and thus go into reverse, so to say. It may, in other words, connote bravado, hardihood, presumption, a self-confidence that is aggressive and thus objectionable. Superciliousness and condescension may be the offspring of assurance gone wrong. It becomes *impudence* when it manifests brazenness in act or word; it becomes *effrontery* when it shamelessly and defiantly goes on parade. But in this company *assurance* is used favorably and constructively; trust and confidence placed in a person by many people in a wide variety of respects justify him in a becoming and gracious assurance of manner and conduct. Assurance is very likely the child of faith; conviction, of belief. The one is established through that which supersedes mere testimony; the other, through ratiocination. Argument that is intellectually sound may beget unshakable conviction, and, thus, belief; argument that is personally and emotionally appealing begets unshakable faith, and, thus, an all-saving trust.

He has been a TRUSTWORTHY servant for many years and will make a RELIABLE manager of the estate.

Trustworthy, of course, denotes worthy of trust; it is said chiefly of persons, and pertains to those qualities in one that justify through training and experience and instinct absolute trust in him. *Reliable* is less emphatic; it implies that which in the past has been fit and suitable and safe, and that thus justifies further trust. In addition to sheer trust it covers such qualities as efficiency, judgment, disposition, habit, financial competence, and the like, to be tried as a rule in the future. *Reliable*, too, pertains to persons more often perhaps than to things, yet it is correct to speak of reliable information and reliable direction, in which expressions *trustworthy* is usually less correctly used. *Trusty* has a richer background than either *reliable* or *trustworthy*, as both noun and adjective. It applies to both persons and things, especially to the latter, and in provincial parts it is likely to be used interchangeably with any and all of the other terms here discussed—practically everything being called trusty from T-Models to pitchforks. *Dependable* has had a difficult time making place for itself, and the noun *dependability* even a more difficult one (*reliable*, *lovable*, *likable*, *available* and many other *-able* words had to break down the prejudice of the purists who objected to attaching adjective suffixes to verbs). You regard a person as *dependable* either now or in the future because he has in the past shown himself to bear satisfactorily the “weight hanging upon” him. One who is *dependable* is most likely prompted by objective considerations; one who is

reliable, by subjective ones. The dependable person keeps his appointment with you at the corner of Main and Broad because of numerous external circumstances and considerations; the reliable one, because of his inner conscientious promptings by way of punctuality and keeping his word. *Reliant* has in it more of the verb quality than *reliable*; it has not wandered so far from the derivative idea of binding or "binding back again," and thus connotes more of the act of relying upon than of the quality implied in *reliable*. Used as it most often is with hyphenated prefix *self*—*self-reliant*—it means able to act for oneself, to take care of oneself. If you say that someone is *reliant* you mean that you have a feeling of reliance upon him because you feel sure of his reactions, of what he will do. If you say that he is *reliable* you mean that he has the quality of reliability in him as evinced in the past and as, therefore, expected in the future. *Confidential* implies trustworthiness that is so basic as to justify intimacy and personal secrecy as result of long-established relationship or especially reliable recommendation.

It is wrong to call her UGLY in appearance, though she may perhaps be HOMELY, not to say PLAIN.

Ugly is preferably not applied to persons directly unless, indeed, they are conspicuously offensive and disagreeable on sight. But it may be applied freely to manners and actions, to episodes and accidents, to animals and scenes. It is itself an ugly word, and it was ever thus. Old Norse was *uggligr* and Middle English *uglike*, the first syllable in each denoting fear and the second like indeed, and the original meaning was offensive and hideous on sight to such degree as to be feared. It is now softened in signification, and you speak of ugly accident, ugly quarrel, ugly beast, meaning unpleasant, repulsive, unsightly, distasteful, ill-looking, and the like. It was anciently written *ougly* and *ouphlike*, the first syllables standing for *elf*. *Homely*, too, has changed face; it once properly meant friendly, familiar, unpretentious, hospitable, fond of home and home life, but it now denotes simple, not good-looking, not particularly polished or sophisticated in appearance. It suggests that the person to whom it is applied (usually of the female sex) is a so-called homebody, that she does not get around very much, and that she is domestic and "homespun" in manner and bearing. But *homely* is used not so much in the sense of uncomely as it is by way of euphemistic relief from *ugly*. It may have come about, indeed, because need was felt for a less severe word than *ugly*. Though *ly* is a remnant of *like*, *homelike* and *homely* are by no means to be taken as synonyms, as they once were. *Homey* (*homy*) has to some extent been substituted for *homely* in its old sense of intimate, like home, pertaining to home. *Plain* in this company means without beauty or ornament or embellishment, and it may even imply not highly born and bred or lowly in station. But the word may also imply inconspicuousness by virtue of deliberate choice, as *ugly* and *homely* neither as a rule do. It may be that a certain habituated style of dress will justify the application of plain to the person who wears it. And a plain person may thus be one of culture and refinement who nevertheless prefers to be plain and uninsinuating, if not unattractive. *Unsightly* pertains to whatever is so ugly that it would be preferable not to see it; *uncomely*,

to that which is not beautiful and gracious and pleasant to behold; *unseemly*, to that which is unbecoming and unfit and indecorous. The first pertains chiefly to scene, the second to dress and person, the third to bad taste and impropriety in action.

He took UMBRAGE at our calling him a bad loser, and has ever since CARRIED A CHIP ON HIS SHOULDER.

Umbrage is Latin *umbra*, shade or shadow. But its literal meanings have now been entirely lost to its figurative ones, namely, slight or offense or injured feelings as result of having been put in the shade by someone or of having lost a promotion to someone. You may take umbrage, too, at a tactless remark at your expense or at being made the butt of some action. *To carry a chip on the shoulder* means literally to carry on your shoulder a small piece of wood and going about daring others to knock it off so that you may have justification for the fight that you are spoiling for; thus, to go about looking for trouble, sensitively (and senselessly) seeking offense so that you may "take it out" of the offender or "get back at him." *Pique* is a good English word adopted from French; derivatively it has sting in it, and it denotes pet or slight feverish irritation or sudden flush of anger, intense for the moment perhaps but neither intensive nor lasting. Anglo-Saxon *nettle*, the coarse prickly herb once used for whipping because of its prickly surface, is used as a verb as almost synonymous with *pique* which may be either noun or verb; to nettle anyone is to vex or annoy or irritate for the time being. *Rage* is Latin *rabies*, madness; it is stronger than any of the other terms here discussed, suggesting a sudden outburst of temper that may manifest itself irresponsibly in much the same way as the central nervous system does in the acute physical disturbance known as rabies. *Fury* too has in it a touch of the irresponsible; it connotes violence and even madness, rage carried to extremes. Derivatively the word means rave. (In classical mythology there were three goddesses known as Furies—Alecto, Tisiphone, Megaera; the Greek name for the Roman Furies is Erinyes.) Latin *ire* and Anglo-Saxon *wrath* are close synonyms, *ire* being if anything the loftier and more poetic of the two. Both words imply deep and justifiable anger, and both are passing out of use by way of poetry and impassioned prose, as is also *wroth*, another form of *wrath*, pronounced by the Britisher to rhyme with *growth*. *Anger* is for the most part a covering term, derivatively meaning trouble, sorrow, affliction. But these are now little associated with the word which has come to denote feeling of displeasure at affront, or insult or hurt or injury unjustifiably exercised. It usually connotes a strong desire on the part of the one angered to discipline or retaliate. In most usage it is a sprawling and indefinite term, as is the adjective form *angry*, too often exchanged as synonymous with *mad* which in strict usage signifies mentally deranged, rabid, uncontrolled, disordered emotionally. But in popular usage *mad* will have to be accepted as an emphatic form of *angry*.

Life is at best UNCERTAIN and fortune PRECARIOUS.

That is *uncertain* which is indefinite, problematical, indeterminate, uncontrolled, dubious, unknown, undefinable, inconstant, fitful, spasmodic.

That is *precarious* which is not merely uncertain but which is characterized by the dangers of nonassurance and instability and temporariness and general insecurity. Derivatively *precarious* means getting through entreaty or prayer, the implication being that anyone in a precarious condition is at the mercy of someone or something and that intercession by prayer is the "only way out." It is, thus, much more emphatic than *uncertain*, and is often synonymous with *dangerous*, whereas *uncertain*, though it may suggest dangerous, is never its synonym. *Uncertain* is stronger than either doubtful or dubious, suggests greater scope or leeway in the field of speculation or hesitation or vagueness and indeterminateness. Both *doubtful* and *dubious* call attention to the negative; *uncertain*, to the mere fact of not knowing. And none of these words suggests choice, as *ambiguous* and *equivocal* do. *Unsure* is used for the most part interchangeably with *uncertain*. But the difference between them, if any worth noting, resides in the Latin (*in*)*certus* (whence *certain*), not definitely determined or convinced, and the Latin (*in*)*securus* (whence *sure*), not secure or not free from apprehension; that is, *certain* pertains more to a justifiable-conviction; *sure*, to an accrued state or circumstance that justifies assurance. That which is *speculative* is risky, especially if it pertains to voluntary indulgence in anything that is known at the outset to be of doubtful or even hazardous character.

His UNCTUOUS manner and FULSOME praise led us to think that he had not only kissed the Blarney Stone but that he had probably embraced it amorously.

The adjective *unctuous*, like the noun *unction*, is ultimately Latin *ungo*—*ungo*, *ungere*, *unctum*—and the *g* spelling (except in the participial form) denotes original literal uses in the sense of salve or ointment, as in *unguent*, *unguentuous*, *unguentary*. The *c* spelling pertains in English to figurative uses chiefly, especially in reference to ceremonials, and the Latin noun *unctio* means an anointing. *Unguent* denotes oil, grease, soapiness, plastic, salve. *Uction* and *unctuous* are used exclusively with the connotations of gushing, fawning, smooth, excessively suave, aggressively ingratiating, and thus hypocritical. They pertain as much to manners as to words, if not more; *unctuous* expression and *unctuous* attitude are very often inseparable (cf Uriah Heep). *Oily* and *unctuous* are used interchangeably in these figurative senses, the former being regarded, as a rule, as somewhat more transparently offensive and gross. *Fulsome* is, of course, *full* plus *some*; if you give *some* its slang accent and thus its slang connotation, the reverse combination—*some full*—conveys the meaning of the term pretty accurately—surfeit, overabundant, more than full, "too much of a good thing." The last definition interprets the word best—a certain amount would be good and probably excellent, but too much is displeasing and disgusting, and smacks of insincerity. Though once used literally, *fulsome* is now entirely figurative—fulsome admiration, fulsome worship, fulsome compliment. *Suave* is Latin *suavis*, sweet, gracious, pleasant; it is at present used to mean affable, ingratiating, smooth, polite, and, as a result of all of these, persuasive. It is less unfavorable than *unctuous* and *fulsome*, but it very often suggests agreeableness that verges dangerously close to the suspicious and the offensive, and that, as a

consequence, is in some danger of cloying. Suavity of manner and expression up to a certain point may be desirable; beyond that point of discretion it becomes objectionable and suggestive of ulterior motive and untoward influence. *Smug* is subjective in comparison with the other terms above; that is, it pertains for the most part to self rather than to others. He who is smug is self-complacent, aloof, "holier-than-thou" to such an extent that he runs risk of making himself disliked. The word is Dutch *smuk*, neat, and when it was adopted by English it carried this meaning of neat, trim, affectedly correct, consciously respectable; and it still connotes in much usage the meaning of commonplace narrow-mindedness and unimaginativeness, superciliousness and, to a degree, phariseism (pharisaism). *Priggish* is almost synonymous with *smug*, but, if anything, it is stronger; it denotes self-sufficiency, self-righteousness, pretentious self-conceit, inclination to be what one is not. If *smug* may imply a self-sufficiency that offends, *priggish* implies a self-sufficiency that assumes and presumes. The prig is a precisian in expression and attitude who by the very assumption of superiority more often "rides for a fall" than does the smug person (as yet the agent noun of *smug* exists only in the slang *smugger*, the formation of which is aptly enough based comparatively upon *slug* and *slugger*, *mug* and *mugger*, *hug* and *hugger*, and the like). *Prig* has been guessed to be a nasalized form of *prink*. It may be *precise* pronounced with hard *c* and ending there. Its origin is uncertain. Johnson called it a cant word, and thought it perhaps a corrupt pronunciation of *prick* or *prick-eared*, a term of aspersions once applied to Presbyterian teachers.

UNDERNEATH that placid and self-satisfied exterior there is something, I dare say, that it would be BELOW one's dignity and self-respect to probe.

Underneath is an emphatic combination of *under* and *neath*, the latter a good old word on its own (Anglo-Saxon *neothan*, nether) though now usually written with initial apostrophe—'*neath*—to denote absence of the intensive prefix *be* or *under*. *Below*—by plus *low*—means farther down, deeper, lower than, in regard to level or place or position or rank or consideration, and lower or deeper in any direction whatever—vertical or diagonal. *Below* may, like its antonym *above*, be used regardless of descent in signifying direction, may indeed be used in this connection with reference to level or even up-grade. When you say that someone lives below you, you may mean in a valley or at the bottom of a hill or less elevated spot, but you may mean "down the road" in a direction colloquially designated as *down* though the road may ascend or, perhaps, run northward. *Under* is frequently synonymous with *below* but it is more likely to denote in a direct line under; you say that one layer of a cake is under another, that father keeps his demijohn under the bed, that you stood under the eaves during the rain. On the other hand you speak of Imperial Valley as below sea level, of noises in the street below your window, of going below on shipboard. The popular geographical *Down Under* for Australia or any other axial location carries some suggestion of verticality. And *under* may, like its antonym *over*, suggest spread or surface as when you say that you wear a sweater under your topcoat, in which *below* would be ridiculous. *Beneath* may denote directly below or at

the foot of or lower than; it is an emphatic form, equivalent to *below* plus *under* in much usage (though with more of the latter in it) and is generally regarded as somewhat more elegant than either. Rhythm and euphony are very often the only guides in the use of these words. "Under the spreading chestnut tree" is more popular—more colloquial and homey—than "Beneath the spreading chestnut tree," and the Longfellow verses were written for popular consumption (cf. Burns "Beneath the milk-white thorn"). *Underneath* is stronger, in literal usage, than any of the foregoing, denoting not only lower than but within to a degree approaching hiddenness, as when you speak of a dungeon underneath a castle, or of Mammoth Cave underneath the surface of the earth in southwestern Kentucky, or of wearing a sweater underneath a topcoat (in which usage it is synonymous with *under*). In the introductory sentence *underneath* is used figuratively in the sense of not immediately discernible or under control of or concealed or masked or kept within. *Beneath*, *below*, and *under* are likewise used figuratively to denote under supplied with or less than or inferior to, and the like, as in beneath one's dignity, below grade, under age. In this connection *under* is regarded as somewhat more specific and concrete than either *beneath* or *below*; *beneath*, the most literary of the three; *below*, the most generic. You say that a teacher is below a principal in professional rank, meaning any teacher and any principal. If you say that a teacher works under a principal you mean that the teacher works under the immediate direction of the principal, and is, of course, below him in rank. *Underneath* is not used in these latter figurative senses. You say beneath, not underneath, contempt; under size, not beneath; below standard, not beneath.

After many attempts to arrive at an UNDERSTANDING they finally reached a COMPROMISE that will result, it is hoped, in an amicable SETTLEMENT.

Understanding, in this connection, means informal or confidential and (frequently) tentative terms based upon discussions and promises and solutions looking to settlement. It may thus denote an on-the-way agreement waiting stamp or seal of approval. But the word may also be used to indicate a settlement itself, with nothing more to be done very often than the drawing up of papers, and recording the arrangements and adjustments. *Compromise* implies the mutual yielding of points on the part of those who stand pro and con on a question deliberated; it denotes the adjustment of a controversy by mutual surrender of certain issues or by the modification of certain contentions. Lawsuits are frequently settled out of court by compromise, the contending parties by mutual consent yielding here and there for the sake of private adjustment. (Since *compromise* itself contains the idea of mutuality, the word *mutual* in modification of it is superfluous.) *Concession* means giving way or yielding to another for the sake of reaching a settlement, even though that which is yielded is given up reluctantly and perhaps with hard feeling. *Settlement* suggests conclusion or finality of that which is agreed upon or adjusted or arbitrated; the settlement of a dispute involving a contract or a lease or a title is effected when the proper parties sign the papers and they are legally stamped and registered (where this is necessary). *Arbitration* implies formality and importance over and

beyond other processes of agreement here discussed; that which is to be arbitrated, as between parties to a dispute, is as a rule turned over to an arbitrator (or arbitrators) for judicial decision, which, it is agreed beforehand, shall be accepted as settlement. *Conciliation* is a "softer" term than the others, suggesting, as it does, good feeling and friendly co-operation in reaching settlements rather than bitterness and craftiness and hostility or mere formal dealing; conciliators in a coal strike, for example, may endeavor to present measures of concession and compromise and understanding that will be agreeable to all disputants concerned. *Accord* denotes part-way arrangement on general lines, with final details yet to be filled in; an accord, as between two large corporations or two nations (it pertains to the latter as a rule) is an agreement on broad basic principles, the subsidiary conditions of which are to be supplied by aides under the supervision of principals. *Agreement* is the general or covering term; it may mean mere word-of-mouth arrangement or a written contract or a treaty; it may connote intricate problems and bitter controversy, or genial and pleasant understanding—"a gentleman's agreement"; thus, mutual accord and assent, agreeable or otherwise, that must be respected as such in all cases where papers are sealed, signed, and delivered.

Only by the UNION of community welfare agencies can UNITY of community effort be established.

Union is the combining or coalescing or bringing together of two or more different things so that they thus form a new totality or wholeness; it is also the resultant state or condition of such bringing together. But the act of union, as well as the state or condition of union effected, does not necessarily destroy the identity of the parts thus unionized. The United States of America is correctly referred to as the Union, but the individuality of each state is none the less carefully preserved and respected. *Unity* is the state or condition or circumstance of being one; it is *oneness* of either simple or complex constituents, so closely welded that separateness of parts or elements is unimaginable. Each of the community welfare agencies may even keep its own letterhead, if it so desires, after their union is effected, but the unity of their purpose in working for the good of the community cannot conceivably be split or divided. Denominational union has thus far been impossible of achievement, but unity of religious aim through the agency of denominationalism has never been in doubt. *Alliance* pertains for the most part to the joining of forces to offset unfriendly attitude or encroachment, and to treaty arrangement between parties or states for the sake of assuring mutual assistance especially in the face of social upheaval of any sort. *Coalition* and *fusion*, in this company, are used chiefly of political combinations made for the purpose of defeating opposition through the additional strength thus gained. Under fusion the identity of combining parties is lost sight of to a greater degree than under coalition, and they are thus less likely to emerge again to function individually. *League* is (1) a co-operative agreement among persons or parties or states usually for the achievement of some mutually beneficial end, or (2) the actual association of representatives organized to effect such end. The word is almost exactly synonymous with *alliance*

except that the latter presupposes friendship (*ally*) to begin with, whereas *league* may include those merely sympathetic to the aims proposed by such organization. *Confederation* (*confederacy*) is Latin meaning in league with; it has come to imply, through the example of the United States of America, a uniting by covenant in such manner as to preserve to each individual member its own local power and administration. It is tautological to call the United States a federal union, that is, a "league union"; it is not an alliance or a fusion or a coalition or even a league. It is preferably a union because of the solidity and inseparableness indicated by the word *union* itself. It is preferably not called a federation or yet a confederacy or a confederation for the reason that these words connote to a certain degree "in the making" and thus not yet in complete unity of aim and operation. But the term *federal union* appears to be firmly established (*federal* is Latin *foedus*, league or compact).

What you have done is UNLAWFUL, perhaps ILLEGAL, but it is not CRIMINAL.

That may be called *unlawful* which violates not only the law but private right and privilege and regulation, as well as religious and natural and unwritten law. *Unlawful* is, thus, a broad and somewhat loose term, very often meaning little more than forbidden or prohibited or unallowable. That is *illegal* which violates regularly formulated law as framed by legislative enactment, and written on the statute books. *Illegal* is, thus, a more rigid and specific term than *unlawful*. What is illegal is, of course, unlawful, but what is unlawful is by no means always illegal. It is both illegal and unlawful to exceed the speed limit on the boulevard. It is not illegal for you to elbow yourself ruthlessly ahead of others in a waiting line, but it is unlawful in the sense of its being uncouth and unpermissible, even though no law is violated. *Unlawful* frequently applies in those cases where one thinks that "there ought to be a law." That is *criminal* which not only violates public law but also constitutes an offense against society. One may be indicted, fined, imprisoned, even put to death for committing a criminal act, all of which procedures are justified in the laws that have been made for the protection of society. The unlawful act may be said to transgress against the spirit of the law; the illegal one against the letter and intent of the law; the criminal one, against both as well as against the high moral and social principles embodied in the law for the welfare of society. It is not criminal for one driver to rub the fender of another's car while driving on a crowded thoroughfare; it is illegal, however, and suit for damages may follow. But if the driver is drunk, is violating rules of the road, exceeding the speed limit, and otherwise interfering with the driving of others on the thoroughfare, his offense is criminal and he makes himself subject to justified punishment under the law. That is *illegitimate* which does not conform to custom or tradition or generally recognized and accepted practice; the word formerly applied chiefly to a child born to unmarried parents and to the direct line of inheritance, as when you speak of an illegitimate heir to a crown. It is still used in these senses but it has expanded and "loosened" in application until today almost anything that is wrong or illogical or unprecedented may

be called illegitimate. In *legitimate theater* or *legitimate drama*, *legitimate* is not to be taken as the antonym of *illegitimate*; the term means, rather, the theater or the drama that has been traditionally handed down as a spoken and acted cross-section of life presented on the stage, in contradistinction to the more fleeting forms, such as burlesque, variety, cinema, operetta. The legitimate drama conforms to literary and dramatic and histrionic principles long established. That is *illicit* which is not carried out in accordance with strict regard for the law, article by article. Illicit trade is trade that fails to comply with all of the rules and regulations set up for its control and management; an illicit marriage is one performed by one not qualified, or before the divorce of one or both of the contracting parties has become effective, or before the parties have reached legal age, and the like. It is, thus, a more particularizing term than the others here discussed. That is *felonious* which is seen under the law to be a major criminal offense, as opposed to a minor offense (misdemeanor); this word is now more or less generic, its specific application depending as a rule upon a following substantive, as felonious assault, felonious robbery, felonious rape, felonious arson, and the like. Here the meaning is especially cruel or ruthless or malicious; it always connotes grave and aggravated offense which is punishable in the most serious instances not only by imprisonment but perhaps by execution. That is *flagitious* which is "shamefully" criminal, which brings down upon the head of the guilty one public disgrace and hatred and, perhaps, mob action. This word is stronger than *felonious*; lynch law—which is neither lawful nor legal, but the operation of which is criminal—is put into effect very often as result of flagitious crime. That is *heinous* which is even more horrifying than that which is flagitious; a heinous crime at first shocks by its enormity and then evokes swift retribution. You say that the girl had been subjected to felonious assault by the brute, that a flagitious attack had been made upon her person, that the heinous crime had depressed and at the same time aroused every home in the community.

I shall not tell you a syllable of the name UNLESS and UNTIL you release me.

Though expressions such as this are frequently used with the idea that great emphasis is conveyed, such is not the case. But negatives and repetitions are so deeply ingrained in the mind as obvious devices for forcefulness that mere correctness must sometimes be sacrificed to them. If you will not tell unless, then you will not tell until, and vice versa, and the use of either word in the introductory sentence presupposes releasing before telling. *Until* is itself a repetitious compound. The first syllable *un* (*und*) means as far as; the second *til*(*l*) means up to, as late as. It is, in other words, an emphatic form meaning up to the time of or at any time before. It was once spelled *ontil* and meant *unto*. As either preposition or conjunction its emphasis is frequently upon the negative, as not until you release me, not until tomorrow. *Till* is used interchangeably with *until*, the difference, if any, between them being that the latter may sometimes be more formal. Euphony is often the deciding factor between them. *Unless* was formerly *onles*, *onlesse*, *onlesse that*. It is in reality *on* plus *less*. Oxford gives "unless I hear, that is,

on less provocation than my hearing." This is the equivalent, it points out, of French *à moins que*, on less than. (The *on* became confused with *un* through "folk ear" probably about the end of the fifteenth century, and it has remained.) It is primarily a conjunction, and as such is used to establish relationship between clauses. It means if not, except that, assuming that not, and is thus as a rule negative in connection. You say I shall not go unless you go, but not I shall go unless you go. The latter requires *if*; that is, *unless* may satisfy negative condition, *if* either positive or negative. When condition is expressed in such manner as to name or indicate terms or conditions specifically, *provided* is used. You say I shall go provided they wish me to and a conveyance is placed at my disposal. Persistent wrong usage of *providing* for *provided* in expressions such as this may ultimately bring about interchangeable usage of the two words. At present, however, *providing* is correctly used as the present participle of *provide* and should be confined to this usage. *Provided* is the imperfect tense and past participle of this verb, but it is also a conditional conjunction (followed by *that* expressed or understood) which *providing* is not—yet—though the dictionaries are succumbing.

"His love was UNREQUITED, his work without REWARD, So he thought his life was blighted and he threw him on his sword." (Old Rhyme.)

Requite means to repay either good or evil to a person, usually for an act. It does not necessarily imply payment or repayment in kind but it does imply at least completeness of desert—eye for eye and tooth for tooth. Derivatively it is to quit or acquit again. In its unfavorable uses it frequently contains the idea of revenge. You may requite a kindness done you, by a similar or a greater kindness, injustice by a similar or a greater injustice. But you may requite love, not with love in return but with indifference or even hate. In any situation the central idea of the word is "repayment in full." *Reward* as verb (it is a noun in the introductory sentence) means to make some return or recompense, adequate or inadequate, abundant or meager; you may reward by means of prize, medal, certificate, promotion, and the like. To reward for the return of a lost article or of money is to*give some fractional part of the valuation, but since very often there can be no exact estimate of valuation, such rewarding is likely to be unsatisfactory and open to criticism. The word by no means always implies kind for kind; you may perhaps reward "in reverse" or ironically—an unkind act with a kind one (return good for evil)—or a kind one with an unkind one. Or you may simply "turn the other cheek." *Reciprocate* suggests give and take, to and fro, this for that, interchange; in popular usage it implies a return of compliment, as by way of gifts or invitations or benefits. It pertains to equal values but, again, not necessarily similarity of favor or disfavor. *Retaliate* more often implies return of evil for evil than of good for evil, though it may be used in this latter sense; it suggests for the most part the idea of getting even, by way of damage for damage, injury for injury—to pay off or back. *Punish*, in this company, means to inflict pain or restraint or other penalty; the word is in most usage the opposite of *reward*, and like it,

suggests neither infliction of kind nor equivalence in extent or severity, however much he who punishes may desire to be just.

That he was UNSOCIAL he freely admitted but when people called him ANTISOCIAL he was annoyed, and rightly so.

Unsocial and *unsociable* are in this particular connection synonymous, the former being, perhaps, somewhat broader in scope and application. He who is unsocial is disinclined to mingle with people or to make human contacts; he who is unsociable is uncompanionable and uncongenial and very likely ill at ease with people. The one is not a social creature in relation to human society in general; the other is not a good mixer. But the two words are used for the most part interchangeably. *Antisocial* is stronger; he who is antisocial is "against" society in that he is an evil or undesirable or menacing influence—an enemy of society. But the word applies chiefly to the abstract—to philosophies and literature and political movements. An antisocial play is demoralizing and destructive, and may be suppressed; anarchy is an antisocial movement (an anarchist is an antisocial being). *Asocial* is increasingly a psychiatric term meaning "away from" society or whatever is social, as result of concentration upon self. He who is asocial is introverted in emotion and fantasy and thought, and he is therefore unsocial or unsociable, not because of a desire to avoid people so much as because he is busy within himself. The asocial person may be strongly individualistic; the antisocial person is probably inimical; the unsocial person may be merely shy or reticent or "un-brought-out." *Complacent* conveys the idea of being pleased with oneself; he who is complacent takes not only satisfaction but pleasure in his condition or in his achievements and position. When you regard others with complacency, you are supercilious or condescending to a degree, for you imply a comparison with yourself, in your own favor. Sometimes this implied comparison is emphasized by affixing *self* to the word, *self-complacency* constituting the repetition of emphasis. *Complacent* is subjective; *complaisant*, objective, meaning amiable and courteous and desiring to please others. *Self-satisfied* and *self-content* are similarly emphatic terms, the one meaning complete complacency with oneself, the other such complacency as to negative further desire for self-aggrandizement even though one may not have everything. *Supercilious* suggests "Olympian superiority that deserves ignominious debacle," loftiness that looks down upon and, especially in this company, seems to say "Behold, I am Sir Oracle"; he who is supercilious toward others evinces indifference or haughtiness toward them to such a degree as to discourage sociability. If superciliousness becomes especially repelling and uncivil, it develops into insolence, an *insolent* person being one whose attitude of contemptuous superiority willfully offends and insults. *Snobbish* implies cringing and fawning to the wealthy and influential and socially important, with the corresponding attitude of contempt and disdain toward those considered of no consequence.

UNSOPHISTICATED though he was, he nevertheless was not so SIMPLE as to be taken in by such a maneuver.

Unsophisticated means "unwise" as to the ways of the world, not worldly wise, inexperienced in those particular ways and manners essen-

tial or, at least, desirable for getting on in business and social life. *Simple* means uncomplicated, unconfused, unaffected, unelaborate, plain; it pertains especially in this company to absence of everything that savors of deceit and falsity and double-dealing, whether as the result of not knowing or being uninitiated, or of that ripeness of wisdom which understands the uninvolved and unaffected purposes and practices in life to be the best. But *simple* also implies mental immaturity or deficiency, undeveloped intelligence or feeble-mindedness. It is thus in some respects a two-way word. *Innocent* means free of sin or wrongdoing or guilt, of blame or censure or taint; thus, guileless, spotless, perhaps as result of ignorance and simplicity as in children, or as result of being proved not guilty as in courts of law. Applied to a child, *innocent* is a general abstract term suggesting that the child is pure and good and virtuous; to call an adult innocent may be too specific for any such favorable interpretation, as when you say that someone is at least innocent of the crime of which he was accused but not of the other lapses of which he has long been suspected. In some uses *innocent* may apply to things with the meaning of devoid of, as coffee innocent of sugar and sport innocent of fun, a usage that began in facetiousness but that has remained for general application. *Natural*, in this company, means not artificial or affected or formal, and thus, at ease, without inhibitions, facile and spontaneous and unconstrained; it connotes simplicity and directness of bearing and conduct toward external stimuli, animate or inanimate. *Frank* means unrestrained, unreserved, not reticent, fearlessly honest, especially in regard to what one says and thinks and, very often, as to what one does; there is frank action as well as frank speech. *Candid* derivatively means shining white; in this company it is frequently used interchangeably with *frank*, but it is likely to imply also impartially "standing clear" of all quibble or evasiveness as result of constitutional make-up—fearless, unprejudiced, straight-from-the-shoulder, making a clean breast. Both *frank* and *candid* have come to be two-way words very often, through sophisticated usage. He who prefaces a remark with "Now, to be perfectly frank (candid)" may be using a deceptive term in order to give falsehood or treachery an engaging mask. *Naïve* implies simple and innocent as result of not being worldly wise, without guile or artificiality or masking of any sort. Inasmuch as these indicated qualities are very often the outcome of ignorance, *naïve* has come to be used occasionally in the sense of stupid, unaware, inalert. But its favorable uses in the sense of unconventional, spontaneous, fresh, unspoiled, are the more frequent. *Plain*, here figuratively, denotes the absence of any sort of disguise or pretense or circumlocution, and thus carries over its literal denotation from "outer to inner dress." *Open*, as associated with the foregoing terms, is their generic synonym, but it is often made to imply cancellation of former reserve or concealment.

His behavior was UNSPEAKABLE, especially after a greeting of such INEFFABLE sweetness and impressiveness.

Unspeakable may mean merely unutterable, not capable of being said; and it may mean, in favorable use, too pregnant with joy or happiness or magnificence, whatnot, for words to express. But in major use the word is unfavorable, as in the introductory sentence, meaning too bad and objec-

tionable for words. Unspeakable behavior is so bad that words cannot be found adequate to its description or explanation. *Ineffable* means incapable of being spoken because of the failure to find words adequate to the loftiness or sacredness or depth of feeling involved, too elusive and subtle to be expressed in mere words, perhaps "too full for utterance." You speak of the ineffable mercy and tenderness that a mother evinces toward her long lost and wayward son, of the unspeakable grandeur of a setting sun, of the inexpressible light in someone's eyes. *Inexpressible* is "closer to earth" than *ineffable*, but the two words may often be used interchangeably. You say that your doting Tanta finds an ineffable solace and comfort in the very presence of her favorite yogi, and that it gives you inexpressible happiness to know that this sort of happiness has come to her at last. *Indescribable* means incapable of being pictured in words; *inexplicable* (*inexplainable*, *unexplainable*), incapable of being explained or interpreted or understood; *inconceivable*, incapable of being taken in by the senses or understood by them, or believed or imagined; *unaccountable*, incapable of being accounted for, not responsible, *inexplicable*; *incomprehensible*, incapable of grasp, unintelligible because illimitable or beyond the range of human grasp. All of these words are used literally, but more often they are figuratively applied in the sense of marvelous, wonderful, striking, astonishing, amazing, extraordinary, and the like, and thus have in them an exclamatory quality. *Unutterable* is in the exclamatory sense their covering term, meaning shocking, disgusting, unheard of, though used literally—tamely—it, of course, conveys the idea of unpronounceable or unvocable.

The old place is very dear to them but the details of UPKEEP are most trying and the expense of MAINTENANCE almost more than they can afford.

Upkeep is the verb phrase *keep up* made a noun by reverse formation; as the sentence indicates it pertains mainly to the thousand-and-one little attentions that must be brought to bear in keeping a place in condition. *Maintenance* is more general and over-all, pertaining more to the responsibility for costs. The "upkeeper" probably lives on the estate which he keeps up; the maintainer does not necessarily. He who is responsible for upkeep keeps a place in repair; he who is responsible for maintenance foots the bills. But the two words are as often as not used interchangeably. *Preserver* is an agent noun of somewhat stricter denotation; it implies a person who not only keeps up and maintains but, in addition, one who sees to it that preventive measures are taken against decay and deterioration. The word may thus imply not only repair but substitution of similar or better parts for anything that wears out or is destroyed. *Conserver* is stronger yet; he who conserves strives to prevent change of any kind, and thus to keep things as they are and always have been. *Conservator* is synonymous, but it has also the special meaning in law of a person or official or institution (usually a bank) appointed by the courts to look after the interest of a minor or an incompetent; and the word is used generally very often in the sense of guardian. *Conservationist* may be substituted for either *conservator* or *con-*

server, but it has taken on more and more the meaning of one who champions the keeping and protecting and preserving of natural resources, such particularly as forests and streams and waters. *Retention* means keeping only, without suggestion of keeping in repair or preservation or maintenance. What is retained is kept, though it may be permitted to deteriorate. *Saver* is the covering term; it denotes merely one who keeps something in good condition if he can, and thus concerns himself against deterioration in value. He may of course take measures against loss or impairment or destruction, as, for example, by way of insurance or protective construction or preservative preparations. The word also implies, among numerous other meanings, the idea of rescue and restoration, and of thrift and prudence. *Savior* (*saviour*) is, however, used to mean one who saves, in any way, human life, in particular, in the sense of rescue, or who delivers any service by way of human restoration, and it is, of course, a proper noun when applied to Jesus Christ, the Saviour of Mankind.

His talk was VAPID and BANAL, and we were sorry we had invited the STULTIFYING old codger to address us.

Vapid means having lost life and zest and sparkle that once belonged; whatever is vapid to the taste may yet bear some slight reminiscence of its once-upon-a-time flavor. The word is used figuratively with the same signification; you say that an author's new novel is vapid, meaning that he has lost the life and freshness that characterized his former novels. *Banal* has in it the idea of banning or prohibiting; it survives also in *ban* and *banish*, and harks back to the old term *bannal mill*, the community mill or oven where the tenants of a community were required by ban or proclamation to grind their grain and bake their bread, and do other domestic work (French *banlieue* means suburban community or outskirts); thus, a community place or a common place. The adjective has come a long way to its present-day meaning, namely, ordinary, commonplace, flat and lifeless, tasteless, and perhaps rough and vulgar. He who is banal in speech or behavior is tiresome and platitudinous. *Inspid* is more emphatic than either *vapid* or *banal*; it implies without taste or flavor or savor of any kind, and may suggest that such qualities were never present in the thing to which it is applied. *Flat* is its simple synonym, meaning tasteless to the degree of disgust and nausea, lifeless to the degree of repulsion. Flat beer, like inspid beer, will probably not be drunk; vapid beer may be consumed without relish, and it may even be "doctored" successfully. And both *insipid* and *flat* may be applied figuratively; *banal* is rarely so applied now, having lost its original denotation of common meeting place to the figurative one of tiresomeness as result of having been met and seen before. *Jejune*, too, has in the main deserted its original meaning of hungry, fasting, meager, dry, to take on a variety of figurative ones. It made the departure, first, in connection with literature, as of a novel or a play or a poem that did not satisfy, that left the reader in status quo emotionally and mentally, and thus lacked what was sought by him. But it is now applied widely in other fields, as a jejune pastime, a jejune game, a jejune lecture, and the like. *Stultify* is

Latin *stultus*, foolish; whatever stultifies makes a fool of or appears stupid and inane or arrests and even retards mental and emotional growth and expansion. You say that actors become stultified by too much rehearsal, meaning thereby that there is a point beyond which rehearsals become deadening routine; that a person of artistic temperament is stultified by day-in and day-out office work. The word once carried the idea of rendering irresponsible, and it is still said that a person stultifies himself by doing an unworthy thing, that is, disgraces and disqualifies himself. *Atrophy* is Greek *a*, not, and *trephein*, nourished; whatever atrophies wastes away because of lack of nourishment or inability to receive it. The word retains much of its original literal meaning, and is commonly used of the body and its functions, as in atrophied muscles, atrophied limbs (of a paralytic, for instance), atrophied sexual power. But it is equally usable in figurative senses; you speak of someone's sense of responsibility becoming atrophied or of his atrophied interests in this or that, meaning that they have disappeared or died, perhaps because of lack of both internal and external stimuli. The speaker of the introductory sentence was undoubtedly *trite* in his remarks; that is, everything that he said had long been familiar, and whatever it once possessed by way of novelty and freshness had been "rubbed out" or "worn out." It would mean much the same to say that his talk was *hackneyed*, but this word pertains primarily to phraseology that has now become unimpressive and even meaningless though it may once have been stimulating. The two words are now for the most part interchangeably used. What is *trite*, however, may be said to be tiring and boring; what is *hackneyed*, tedious and commonplace or banal. *Hack* is itself a clipped form used in the field of writing to denote one employed, as a rule, in the uncreative and more or less routine writing tasks. It has been identified by some authorities with *Hackney*, a Middlesex suburb of London. A *hackney* is a horse kept for hire, and thus one worn out in service (the coach as well as the animal is usually included in the term). But Old French *haquenée*, ambling horse, is plausibly suggested as at least cognate (Oxford), Latin *equus*, horse, constituting the second part of the word. *Stereotyped* suggests printing mold or matrix from which many copies may be made; the word is thus used in this company to mean the same thing over again, speaking or writing according to what has already been put into permanent set. The old newspaper term *patent insides* meant stereotyped plates made at a central office for distribution to hundreds of printing plants for copying. A stereotyped expression is one that is without distinction or individuality, one that follows standardized setup and repeats without taking the trouble to be original. French *cliché* (now a good English word) is the equivalent of stereotype, but it is a noun only meaning literally metal cast or electro, and figuratively a frozen or fixed expression that has been made practically meaningless as result of repetition. (*Codger* means any fellow or man or chap or, more particularly, an olderster, a crank, an eccentric. It is a pronunciation variant of older *cadger* which is, in turn, probably a corruption of *catcher*. A *cadger* was a peddler or hawker or barker, with no very good reputation. He was, in other words, a *catcher* at whatever would make for his own particular ad-

vantage. But the unfavorable connotation has largely departed from present-day *codger* though it is by no means a complimentary term either.)

He deserves great credit for holding to his VEGETARIAN diet so rigidly, for he is by nature both GLUTTONOUS and OMNIVOROUS.

Vegetarian pertains to the eating of vegetables (including fruits) only, and to the advocacy of such diet. It is both adjective and agent noun, though *vegetist* is to some degree supplanting the latter. *Vegetarianism* is the abstract noun form. All three terms, strictly used, apply only to food for human consumption, and in a modified usage they are sometimes applied only to the exclusion of the heavy "blood meats" from human diet, fish and fowl being admitted. *Gluttonous* applies, not to selection of food, but to quantity and to animal greediness in food consumption. *Omnivorous* (Latin *omnis*, all, *voro*, eat or devour) always denotes greediness in the consumption of food, but it applies particularly to universality of appetite; omnivorous animals eat anything and everything, both animal and vegetable foods. The word is thus all inclusive, and it is extended in usage to cover activities other than eating. An omnivorous reader is one who reads everything he can lay his hands upon, perhaps without much, if any, discrimination; an omnivorous sportsman is one who goes in for all kinds of sport. Latin *herbivorous* and its Greek equivalent *phytophagous* mean eating and living on plants, herbs, any vegetable matter, as cows and horses and camels do; these words are, thus, to many of the lower animals what *vegetarian* is to man. *Graminivorous* is a somewhat stricter term, pertaining to the eating and living on grass, and *granivorous* means feeding on seeds. *Carnivorous* (Latin *carno*, flesh, and *voro*) means eating and living on flesh alone; *Carnivora* is a classification of flesh-eating mammals. *Omophagous* or *omophagic* (*omos*, raw, *phagein*, eat) is the Greek equivalent of *carnivorous* denoting in particular the eating of raw flesh, though the idea of raw is implied in the latter. *Predaceous* and *predatory* are sometimes used interchangeably in this connection. The former, however, denotes preying upon other animals for the sake of eating them; the latter denotes this also, but has a wider general application. That is predatory which preys upon not only for the sake of satisfying hunger, but apparently for the mere desire of destroying or appropriating or plundering. A predatory band of ruffians may fire buildings and standing crops and commit rapine and pillage in general. *Deglutitious* derivatively means swallowing (of food); used with reference to food and drink, however, it may take on something of the exaggerated meaning of *gluttonous*; that is, swallowing in large gulps or lumps. Figuratively, it is sometimes used to signify desire or appetite for, as when you say that someone is deglutitious when it comes to praise or compliments.

They stood in VENERATION before the age-old shrine, and bowed in REVERENCE to their gods.

Veneration is profound and exalted respect and honor paid to objects and places and symbols that have sacred and inspiring associations. You hold in veneration the distinguished aged, the heroes of war, the memories

and the tombs of martyrs, and the like. The object of your veneration is somehow felt to be a part of you. *Reverence* is more removed; it is love and sentiment and honor felt for the sublime and the well-nigh unrealizable, mingled with a sense of humility or inferiority that may be akin to fear. The object of your reverence is not felt to be a part of you but you would dare to make it so if you could. Veneration leads to reverence and homage; reverence to worship and deification. *Awe* is stronger in an objective sense; what you stand in awe of you wonder at, are shocked or startled by, perhaps because of some sublime or sacred significance but also because of the sheer grandeur or majesty manifested. A natural phenomenon may strike one with awe, and it may do so quite impersonally. If the phenomenon appears ominous and threatening, it causes *dread* in the beholder. An approaching thunderstorm, with its rolling thunder and electric display, filled primitive man with awe. As it came close upon him and spread havoc, his awe was complemented by dread. Not knowing what to do to save himself, he betook himself in veneration to his ancestral shrines and paid reverence to his gods by way of prayers for deliverance. *Adoration* is veneration plus or reverence minus; it is the manifestation of devotion or fervent affection as an agency to personal uplift and purification. *Worship* is systematized or methodical reverence; it is the act of paying reverence or honor or devotion according to prescribed form. *Canonization* is, generally speaking, glorification; specifically it is the ceremonial bestowal of sainthood upon a deceased person under sanction of ecclesiastical authority. (*Beatification* is usually the last step toward canonization.) *Consecration* is the setting apart as holy or sacred in the service of God; it implies a special act or ceremony and pertains to what is religious or spiritual. You speak of the consecration of a church or a shrine, or of the consecration of a life to the service of God and the church. *Dedication* is less formal and more general; it is the declaration or promise that something is to be set apart for special use, and it may be done at or by means of special services. But you speak of the dedication of a life to a particular work, not necessarily religious, or of the dedication of a certain period every so often to the memory of a lost one. Memorial Day is a day of dedication; the burial place of soldier dead is one of consecration. *Sanctification* is more subjective than either; it pertains to both persons and objects, and implies inner cleansing and purification toward the offices of undivided service to God. Consecration suggests concentration of religious life; dedication, loyalty in service, religious or other; sanctification, regeneration for the purpose of devoting oneself unqualifiedly to spiritual interests.

His lapse yesterday was merely VENIAL but he has today, I fear, taken a liberty that cannot so easily be OVERLOOKED.

The adjective *venial* is Latin *venia*, grace or forgiveness; that is venial which is easily and gracefully forgivable, which may be not only quickly pardoned but forgotten as well. The word pertains to a slight and unimportant slip or oversight; it is not to be confused with *venal* which is Latin *verum*, sale, and which is always used in the derogatory sense of capable of being bought. What is *overlooked* is not noticed; it is allowed to pass

as if it had never occurred at all, though the one in error may be aware that his error was observed. *Ignored* is stronger than *overlooked*; it means completely and deliberately unheeded, as if the error had not only not occurred but had never been thought of ("not known about or acquainted with"). *Excusable* pertains to the little everyday slips and minor errors that occur in general human relationships; it applies chiefly to the conventional and the indirect breach of etiquette rather than to offenses or minor trespasses. *Pardonable* is "bigger," that is, it suggests more serious breaches and faults, and is sometimes applied to the criminal. But *excusable* and *pardonable* together with all their respective forms are used interchangeably in colloquial expression. *Forgivable* is likewise used loosely in reference to all sorts of minor lapses in behavior or conduct, but seriously used it applies also to the more serious. *Sorry* and *so sorry* are popularly used for *excuse me*, *pardon me*, *forgive me*, and both expressions are as meaningful or as meaningless as conventional social circumstance and veneer may be able to make them. It is a venial error for a man to forget to take his hat off when a lady enters a domestic elevator with him, and it is the more easily excusable, if he is carrying parcels. Any lady will overlook and probably ignore it. But it is hardly pardonable for him to remain seated when a lady enters the room where he is sitting. If, however, he is a cripple, his seeming act of impoliteness is, of course, easily ignored.

A VERDICT of guilty had been rendered, and public OPINION had again been repudiated by due process of law.

Verdict is a Latin compound—*vere*, truly, and *dictum*, saying (said). In Middle English it was *verdit*, owing to French influence. Through the law it has come to have a special or technical meaning that has carried over widely into general usage, namely, finality of judgment or opinion. It is thus used at present to mean not only the decision of a jury on the issues of a trial or court action, but any conclusion reached or opinion arrived at or judgment formed. *Opinion* is more generic and less final and precise than *verdict* even in its most general application. In its broadest sense *opinion* means merely what one thinks and feels, and expresses as a judgment or a conviction. It is always permeated by a personal element, and is as a rule taken or ignored as such. *Public opinion* is collective in its signification; it may represent the consensus of a small community or a large one, and like personal or individual opinion it always signifies probable or provisional belief or judgment based upon that which may be short of proof but which is nevertheless apparently and convincingly right and substantial. *Sentiment* is used synonymously with *opinion* when the latter is the result more of deep-seated feeling than of thought and logic. In the old expression "Them's my sentiments too," *sentiments* means feelings, or opinions held as result of feelings. And opinion may, in addition, denote mental attitude or estimate, as well as belief and conviction in regard to religion, politics, art, and so forth. In a special sense (again in connection with the law) opinion denotes the deliberated announcement of judgment arrived at by a court (a judge, that is) at the conclusion of a case, and by extension it pertains to any kind of professional judgment arrived at after

weighing issues, as when you say that you think you will seek legal opinion or medical opinion in a given case. *Poll*, in this company, means a sample or a cross-section of public opinion on a particular question or in a particular community, or both; it is usually ascertained by questionnaire or by vote or by canvass, or other means of "counting heads." A verdict is made at the end of proceedings or after a great deal of thought and discussion and argument; an opinion, unless it be such technical or professional one as above referred to, may be formed in advance or without too much consideration, or all along the way, and it is thus subject to greater variability than a verdict. *Decision* is more emphatic than opinion, less so than verdict, and it may denote an initial state of mind, but it may also—and more likely—pertain to conclusion reached after pondering and cogitation. In general usage *decision* suggests the ability to reach judgments not only pointedly and definitely but usually also firmly and without any doubts; it may connote innate power to make up one's mind, and thus indicate a type of mind. Like opinion, decision is fallible, as verdict may also be. Decisions that are made too quickly may be nothing more than unmatured opinions, or conclusions that have been short-circuited. *Determination* means firm resolution, authoritative and uncompromising decision, earnestness in conclusion that may verge upon the stubborn. It is a stronger term than *decision*, signifying, as a rule, greater exercise of will and more positive focus upon eventualities. Your opinion is that your boy's decision to become a lawyer is a good one, for you are certain that he possesses the determination of character to enable him to overcome the difficulties involved in the long course of study and in the long period of waiting before a practice is established. *Decidedness* and *decisiveness* may in a measure be covered by either *decision* or *determination*. The first, however, pertains in particular to degree of decision; the latter, to consummation of it. That which is announced with decidedness leaves little or nothing by way of doubt, few grounds if any upon which to base appeal. It nullifies by its very nature all thought of a borderline of indecision or uncertainty, implying a wide margin of surety. That which is announced with decisiveness settles or terminates what has been in the balance, and is, as result of much study of evidence, the end of what may have been long moot and controversial. In a technical sense *decision* may be used, as *opinion* may be, to denote the determination of a judge or a court or a referee, with citations of legal reasons and precedents and principles to justify it. You say that Judge Fearless, in his determination to root out this evil once and for all, handed down his opinion not only with decidedness but with decisiveness, meaning, first, with justice beyond peradventure, and, second, in language that will end further question because applicable in all similar litigation. *Resolution*, in this company, implies firmness and courage and mental and emotional fortitude, whatever be the difficulties and obstructions of opposition and interference and retardation; it denotes strong and steady purpose backed by indomitable will and determined character, but it connotes nothing of stubbornness. You speak of obstinate determination, unequivocating resolution, judicial and discriminating decision.

He believed in the VERACITY of his colleagues and in the TRUTHFULNESS of their statements.

Latin *veracity* indicates innate trait or characteristic; Anglo-Saxon *truth* denotes its manifestation in thought and expression. The one is primarily subjective, pointing inward, as when you speak of a person of veracity; the other is both subjective and objective, chiefly the latter, pointing outward, as when you speak of the truth of a proverb. *Truthfulness* is said to denote the "abstract of the abstract"; it pertains to the tendency and quality and habit of truthtelling, that is, of expressing oneself strictly in accordance with what is real and factual and thus reliable. He who is well-known for telling the truth is respected (and perhaps feared) for the veracity of his character and depended upon for the truthfulness of his expression. *Truthfulness* connotes the habitual, as does *veracity*; *truth* may connote the expedient or the temporary or the variable. *Verity*, now little used, is almost exactly synonymous with *truth*; it implies perhaps a somewhat greater emphasis upon the quality in one that makes him hold invariably and stubbornly to reality in all that he says. When you speak of the eternal verities you mean the truths that are constant or unfluctuating as result of basic thought or emotion, or both. *Honesty* is "closer to earth" and thus more concrete than any of the foregoing terms; it pertains to absence of and resistance to that which is fraudulent, especially in connection with materiality. It was once synonymous with *honor* but is so no longer except in a contributory way, *honor* now being used in the sense of high character standards together with such course of conduct as realizes them or lives up to them. *Honesty* is elementary in the processes of human relationships; *honor*, an advanced derivative quality that comes with education and culture. Dishonesty is concretely punishable under the law; dishonor may be, but is more often punishable by individual and civic and moral conscience. *Integrity* derivatively means untouched or complete or whole; it is used chiefly in a relative sense to mean incorruptibility or irreproachableness in responsibility, and thus sound in principle, especially in consideration of the rights and welfare of others. But in the sense of flawless morality integrity pertains also, independently of all reference to the handling or execution of trust, to an inner and deep-seated conscientiousness in all civic, social, and moral reactions, and is thus closely synonymous with *veracity*. *Probity* is integrity that has matured as result of exercise in the cause of right and justice. As honesty reprobates fraud, so probity reprobates hypocrisy.

He had a VERSATILE mind and was an ACCOMPLISHED artist in many fields.

Versatile means possessed of many aptitudes and having the ability to turn from one to the other with ease and skill; he who has a versatile mind can turn it to a variety of interests and evince intelligent grasp and understanding of all of them without being at a loss. *Accomplished* means proficient and masterful in whatever is undertaken; he who is accomplished evinces skill and finesse in achieving ends. If he is accomplished in many fields—music, painting, sculpture, dancing, fencing—and can turn from one to the other easily and naturally, without being obliged to "study up," he is both

versatile and accomplished. *Accomplished* is sometimes applied to one who is schooled in social demeanor, who can play and sing and dance and talk French, who is, in fine, a creditable product of the charm or finishing school. *Handy* is lesser than *versatile* and *accomplished*; it implies some skill and facility in doing odd jobs, in turning the hand to this and that, but to no highly finished degree; he is handy, for example, who knows what a tool is for and can use it satisfactorily but not as a craftsman can use it. The handyman is jack of all trades and master of none. *Finished*, in this company, means complete and perfect—leaving nothing to be desired; a finished performance is polished and exquisite and beyond criticism; he who is finished in manner and courtesy disarms and ingratiates. *Consummate* is stronger than *finished* and *accomplished*, though the three words are frequently used interchangeably; *consummate*, however, contains the idea of fulfillment and climax (the verb *consummate* means to perfect). You say of someone that he is an accomplished singer, that he gave a finished rendition of a certain selection, that his entire recital was marked by consummate musicianship. Persons only are accomplished; persons, things, deeds are said to be finished or consummate. *All-round* (*all-around*) means excelling in a variety of aspects, comprehensive in grasp and scope, without being consummate in any one particular phase; you speak of an all-round athlete, meaning one who participates in all or many athletic activities; of an all-round physician, meaning a general practitioner; of all-round intellectual interests, meaning many-sided and varied interests.

It was Cornell versus Minnesota that grand day, and Old Man Bicknell whose son was captain of the Ithacans said that anybody who was "AGIN" Cornell was "agin" the Government!

Versus is adopted bodily from Latin; it means facing or opposing or arrayed against, and is frequently written in abbreviated form—*v.* or *vs.* It is no longer necessarily written with italics, having been a naturalized English word for too long a time to require this distinction, but it is often italicized nevertheless principally for the sake of emphasizing the position of connected terms. Its most common use occurs in connection with legal proceedings such as lawsuits, as the litigation of Hamilton versus Thompson (that is, plaintiff versus defendant), but it is widely applied in the field of sports competitions, and only less often, perhaps, in reference to contrasted or alternative problems, as free versus restricted immigration, rail versus air travel. "*Agin*" is dialectic or provincial for *against* which in this company signifies opposition of any and all kinds; it is, thus, less special in its uses than are the other terms here discussed, anything that conflicts with or runs contrary to being said, in colloquial as well as in much literary usage, to be against. You say that Cornell is against Minnesota today, that the weather is against the harvesters, that you are rowing against the wind, that you are against the proposition, and so forth. In much use *against*, like its antonym *for*, has some verb nature in it. Greek *anti*, against, is interchangeable with *against* in much usage, and is the antonym of Latin *pro* in certain "frozen" significations. You speak of anti-British, anti-Semitic, anti-Catholic when you wish to indicate one who or that which is opposed or antagonistic to the

British or Semitic or Catholic, respectively. It usually points opposition more definitely and acutely, especially where the concrete and the personal are concerned. You say that someone is an *anti* rather than a *pro* in regard to a certain measure, and thus use both terms substantively. In chemistry and medicine *anti* has the force of antidotal or counteractive or neutralizing, as antitoxin, antivenom, antiserum, and in reference to public affairs and opinions it not infrequently connotes a kind of challenge, as, for example, in anti-feminist, antisocial, antivivisection, antilabor. Latin *ante*, before or prior, must not be confused with Greek *anti*, though the latter is sometimes a variant of the former (both *antechamber* and *antichamber* are used, the first being preferable). *Con*, abbreviation of Latin *contra*, against, is seldom used without its correlative *pro*, and always pertains to abstractions such as public questions and arguments, and to opposition that has to do with mental and emotional slants, indicating the negative point of view. You speak of discussing a problem *pro* and *con*, that is, affirmatively and negatively, not *pro* and *anti*. But you say that you are anti-imperialistic, not conimperialistic, antichurch, not conchurch. (In *con man* and *con game*, *con* is a slang clipping of *confidence*, and holds something of the meaning of against, that is, against normal or regular.) *Counter* is likewise Latin *contra*, but it less frequently suggests contest and hostility, and more often diversion or redirection or reversal or complementary action, as in counterattraction, counterstroke, counterproposal, counterlisting. It may, however, imply retaliation and acute opposition, as in counterblast and counterthrust. As noun, verb, adjective, and adverb, *counter* almost invariably implies negative condition or process that follows, and is usually suggested by affirmative actions or statements; it is not, in other words, an initiative term. Neither is it a final or a conclusive term, as its nearsynonym *counteractive* is, which implies hindrance, stoppage, frustration. A counterattack is an attack made against an enemy in return; it may or may not be successful. A counteractive attack is one that defeats and thus nullifies enemy force.

He was not only VEXED but CHAGRINED by his showing in the examination.

Vex derivatively means to "toss about or agitate" in mind; he was disturbed and even slightly angry at his showing in the examination. Indeed, he was *chagrined*, that is, sad, sorrowful, disappointed, and humiliated. Had he been merely *annoyed*, his susceptibilities would have been hurt. Had he been *irritated*, he would have been out of patience with himself or others. Had he been *nettled*, he would have reproached himself with neglect in preparation. *Exasperate* is stronger, meaning derivatively "make rough"; had he been exasperated, he would have displayed hasty temper and been bitter. *Shame* is more lasting than the other terms, for it implies a kind of self-conscious guiltiness, whereas *chagrin* merely involves bad judgment with perhaps pique at not being able to maintain standing and reputation for the present. *Embarrass* is to impede or perplex or hinder through confusion; and *mortify* is to make shamefaced and self-conscious as result of failure or inability to live up to what one feels he can do and ought to do. *Humiliate* means to reduce or lower oneself or another in one's

own estimation or in that of others, to inferiorize or take away confidence. *Disappoint* pertains to the failure of something expected, to the defeat of desire and hope; but it refers chiefly to external and superficial conditions and circumstances. You are disappointed by someone's failure to appear when he said he would, or by a storm that makes it necessary to postpone a lawn party. *Chagrin* is disappoint plus annoy. *Shame* is mortify plus humiliate.

He died neither a VICTIM of prejudice nor a MARTYR to a cause, as the history books would have us believe, but a bloody tyrant defending the SPOIL and PLUNDER that he had accumulated by making victims and martyrs of others.

Victim once pertained almost exclusively to a living creature sacrificed to some god in a religious ceremony, but the word is now used of any person or lower animal and, figuratively, of anything, injured or killed or sacrificed in any way. An innocent person may be the victim of a gambler or a swindler, and even the trees of the forest may be said to be victims of a drought. The word very often implies cruelty or ruthlessness on the one hand and defenselessness on the other. *Martyr* once pertained to one who submitted to death voluntarily rather than give up his religion or his beliefs, religious or other; today it means one who sacrifices much or all, gives up everything for maintenance of a cause or a person he believes in, and in general, one who suffers illness or adversity or oppression and sees his all disappear as a consequence. According to the historians John Wilkes Booth shot Abraham Lincoln because of the latter's opposition to slavery; he thus made Lincoln his victim and a martyr to a cause. *Prey* is literally any animal killed or taken for food or other purpose; the word originally referred to anything seized by way of booty or plunder, as in war. Now it is used figuratively to apply to anything and anybody (though less preferably to persons than to things) that is victimized or taken advantage of, as when you say that gunmen prey upon society, that an innocent girl was made the prey of a rapist, that unprincipled politicians made the taxpayers their prey. *Quarry* is a hunter's term, meaning the object of the hunt, the hoped-for and doomed or "cornered" victim as well as the "achieved" one; it may pertain to any prey, and originally the collective game brought home was referred to as quarry. Figuratively, it is used to apply to any being, human or other, brought down to a disadvantageous situation. *Spoil* (now more commonly used in the plural) pertains primarily to whatever the victor in warfare is able to gather and take away after battle; the word derivatively conveys the idea of "skinning the animal," but it applies today chiefly to the inanimate. *Spoils* has become almost exclusively an unfavorable political term—"to the victor belong the spoils"—very often meaning the apportionment of funds made by successful politicians, or the distribution of remunerative offices to those who have contributed to their victories; the practice is usually referred to as "the spoils system." *Booty* and *plunder* were likewise terms of war denoting that which is taken by violence either during warfare or afterward as rightful property. Both are synonymous with *spoil* in its original usage, but they have now come to be applied less widely to

the takings of robbers and bandits, *booty* pertaining to the smaller but richer hauls (such, says one wordologist, as may easily be carried in one's boots or boot tops), *plunder* to the collective or larger and more ponderous (the word derivatively means household goods, especially bedclothes). But *booty* may pertain to that which is safely seized and stored, at least temporarily; *plunder* to both the property taken and the process of taking it. Like *pillage*, *plunder* is thus both noun and verb; *booty* is noun only. *Pillage*, used chiefly as verb, implies broad-scale destructiveness and appropriation during the progress of attack; it suggests more of the idea of "every fellow for himself" than the other terms here treated, and thus an absence of organized accumulation and division. Hindustani *loot* and Scandinavian *swag* (cognate with *sway*) are respectively low colloquial and slang terms, the one now used chiefly to denote the unlawful takings of a gangster or unprincipled politician or racketeer, and especially such as is stripped from the dead after a disaster; the other to denote the collected booty carried perhaps in a swagman's or swaggerer's bundle which sways to and fro as he makes away. But both words apply likewise to the booty and plunder of warfare as well as of holdup and thievery.

And so the VILLAIN of the story turned out not to be a VAMPIRE after all, but just an old MARPLOT a little more than half out of his mind.

Villain is Old French *vilain* and *vilein*. It was once also spelled *vilain*, and the abstract form was variously *villénage*, *villénage*, *villanage*. *Vilain* came into English with the Norman conquest and supplanted Anglo-Saxon *churl* very largely. Originally the villain was merely a helper or a farm-hand, attached to the ville or villa of a master, and the word became even more generic to denote anyone of peasant status. As a master's domain increased first into a manor and then into a village, *villain* took on breadth and importance, and came to have such connotations as boor and scoundrel and criminal all of which pertain today, though the first is variable (*Raffles* was a villain—a "crook"—but certainly not a boor). In its descent it took along with it naturally enough the abstract form *villainy*, but today both words have lost most of their original signification and are confined pretty largely to literary (dramatic) usage. A villain is a scoundrel and very often a criminal, but he is not necessarily a baseborn clown or boor. *Vampire*, too, has evolved and expanded discreditably. Slavic *vampir* denoted a blood-sucking ghost, one that goes about at night sucking the blood of sleeping persons. (There is an American bat that supposedly sucks the blood of animals.) At present *vampire* is used figuratively to indicate one who lives by preying upon another (others), usually a woman who reduces her lover to poverty and disgrace. Apocope *vamp* is a slang form (but *vamp*, that part of a shoe, in front of the ankle seam, is French *avant* front or before, and *pied*, foot—*avant-pied* in badly eroded form). *Iconoclast* is made up of two Greek words meaning image breaker; originally the word applied to one who broke icons or images because he opposed their use in churches and for worship generally. Now it means anyone who shatters traditions, destroys what he considers to be sham, or belittles accepted conventional practices in any field. An iconoclast may be regarded as a villain, especially by those

whose cherished beliefs he attacks; he is not a vampire. But he may be a *scoundrel*; that is, he may be an unscrupulous and villainous rogue and rascal. *Scoundrel* and *scoundrelism* and *scoundrelism* have to some extent been supplanted by the more modern *gangster* and *gangsterism* and *gangsterdom*, though the substitution has not been made certainly by way of improvement. Standard suggests that the word may be *scum* plus the depreciative suffix *rel*. *Marplot* is now little used; it denotes one who mars a plot indeed, one who defeats plans and designs by officious interference. The old privative prefix *mar* was once more popular than it now is; *marall* (*mar-all*) was a colloquial (if not slang) compound once used in much the same sense as present-day slang *crapehanger*. The Martin Marprelate papers, written by Elizabethan puritans against episcopacy, were so called because they attempted to mar the established prelacy.

Participation in college athletics had made him not only VIRILE but STALWART.

Virile is Latin *vir*, man; it means possessed of those qualities that characterize full-blown manhood—force, masterfulness, strength, recreative capability, and the like. Anglo-Saxon *stalwart* means serviceable; it implies strongly and sturdily built and resolutely constituted, so that he who is stalwart has in him the "foundations for service." *Virile* may suggest well built and handsomely made, but not necessarily so; *stalwart* always implies these, and carries in addition the idea of determinedness and serviceability. *Manly* is the Anglo-Saxon equivalent of *virile*; *robust*, the Latin equivalent of *stalwart*. He is manly who is courageous and open and independent; he is robust who has the "heart and strength of an oak," who is possessed of vigor and health and endurance. *Sturdy* means enduring, hardy, solidly built, firmly constructed; it is said of persons (especially young persons), animals, and things. The word has had a "turnabout" history; formerly, as noun, the name of a brain disease (*gid*—giddiness) of sheep that made them dizzy and wild and hard to handle, it came derivatively to mean lusty and stubborn and unyielding, and is now used favorably of both physical and character make-up in the senses above mentioned. A sturdy person has the basis of robustness and virility, but he is not necessarily stalwart. The term *sturdy beggar* is used reproachfully, denoting that a beggar is able-bodied and ought to be working. *Stout* has two principal, almost contradictory meanings, one literal, one figurative. It implies overweight, heaviness, portliness, thickness and bulkiness in build; then, by these very tokens, it is used in the senses of firm, solid, stanch, enduring. A stout support of a bridge will bear great weight; a stout heart will not lose courage; a stout person will have difficulty of locomotion; a stout defense will not be easily overcome. *Intrepid* means dauntless, valiant, formidable; he who is intrepid in either physical or mental encounter is unafraid and "unshakable." *Manful* implies the same qualities—"full of manliness and virility." *Mannish*, on the contrary, is in the main an unfavorable term, the *ish* denoting the undesirable traits, as it does in *childish*, *womanish*, *boyish*; its use is usually derogatory, as when you speak of a mannish girl or boy, that is, one who consciously puts on the airs of a man. *Male* pertains to sex, the sex that

fecundates or performs the impregnating function in animals and plants; its antonym is *female*. *Masculine* may suggest sex, but it implies rather the collective qualities that go to make up the complete man—manliness, courage, virility, and the like; it is used principally of gender, its antonym being *feminine*. Both *male* and *masculine*, along with *manlike*, are sometimes used unfavorably, as of a woman who appears too virile and stalwart to leave much room for the more delicate and fragile womanly qualities, or as of a man when he is contemptuously referred to as a mere male or a masculine brute, or is accused of doing something that is “so hopelessly manlike.” But all three words may be used favorably, as when you say of a woman that she has the masculine (male, manlike) endurance to see a thing through. *Viable* is Latin *vita* and French *vie* with the popular suffix *able* added; that is, given to life, able to live. The word is not much used in this country; when it is, however, it is with the meaning “capable of living,” made up of such form or structure as makes for healthy growth and development. It is more frequently used of the young than of the old.

His speech was a VIRTUAL accusation and an IMPLICIT threat.

Virtual means having the essence of or being in effect though lacking form and appearance of; showing validity or essence, and thus having potency, without being apparent or factual or real. You say that the virtual mayor of a city is the political machine boss though Mr. Soandso is the nominal (elected) mayor. *Implicit* means fairly and naturally and justifiably understood though not stated in outright manner; suggested or implied by word or act or maneuver without being expressed explicitly or definitely. You say that a mother's assumption of cold reserve and hardness as her boy is about to leave for the wars is implicit evidence of her heartbreak. (*Virtuous* and *explicit* are not to be confused with these two words respectively; the former adheres strictly to its noun *virtue*, meaning pure, chaste, manly, potent, efficacious. *Virtual* is the same word derivatively but usage has warped it into meaning more or less the same in a kind of disguise, that which for practical purposes is not named or defined but is nevertheless thus and so. *Explicit* is derivatively the antonym of *implicit*—Latin *plicare* fold; *ex*, out—thus, unfold; *im*, in, thus, folded in or not plain.) That is *allusive* which is indirect or suggestive or roundabout, and which may thus be merely facetious or ironic or imaginative or enriching; the term *terpsichorean art*, for example, is an allusion to the Greek muse of dancing and choral song. That is *inferred* which is gathered or drawn on the basis of evidence, that is taken as a consequence or probability from such facts as may be at hand, but which is very often little more than surmise or guesswork. That is *implied* which is more certainly basic and justifiable than mere inference; it connotes logic brought to bear upon inference as result of hinting or intimating. Someone's dislike of you is to be inferred by his avoidance of you; it is to be implied by his deliberately turning his back upon you as you approach him. That is *suggested* or *suggestive* which stimulates thought, or which is imparted to or put into the mind, always guardedly and indirectly, as result of incidental recall or association or experience. But the latter—*suggestive*—is a two-way word, for it has come

to be used also in the sense of imparting the improper or indecent, as when you speak of a suggestive picture or a suggestive grimace. Both the noun *suggestion* and the verb *suggest* may also be used with this latter connotation. That is *hinted* which is suggested more or less secretly or covertly or remotely and, perhaps, hypocritically. That is *intimated* which is suggested somewhat delicately and with finesse and a degree, perhaps, of intended obscurity. You say that a certain site suggested for the new school building will not be bought by your committee, for you have heard it hinted that the owner has raised the price, though you would not for the world intimate that he did so with knowledge that his land was being considered.

Your idea for the betterment of service is not without VIRTUE but your present plan for putting it into effect seems to me to lack MERIT.

Virtue in general application means moral excellence and goodness. In ancient days the word had special signification in reference to men, meaning courage and daring and strength as manifested in adventure and occupation and especially in war. These meanings adhere still to a great degree, but in regard to men it now includes and emphasizes also moral goodness and excellence, and in regard to women purity and chastity. In less general application, as in the introductory sentence, *virtue* pertains to rightness and to idealism and constructive practicableness. *Merit* has in it derivatively the idea of deserving; it denotes that which is due by way of recognition of virtue; it is thus lesser than *virtue*, pertaining to what is worthy and commendable and perhaps excellent but not of surpassing excellence. *Merit*, moreover, is a variable term in respect to what is due, be it reward or punishment, and is thus very often that which concretely illustrates a given instance of the practice or manifestation of virtue. Both *rectitude* and *morality* imply compliance with standards or moral laws, the one pertaining specifically to uprightness in practice or freedom from error in good conduct, the other to the observance of ethical principles in accordance with inner guidance and light, regardless of external influences (though these may be of great importance). Your *rectitude* is challenged every time you have dealings with men; your *morality*, every time you are obliged to make a decision between right and wrong—right and wrong, not necessarily as these are defined by external agencies, but as they are known and felt within yourself. *Worth* in this category has to do with man's inner nature to the sum total of those qualities that make a being realizable to his fellows as an asset to community, family, and himself; it is sometimes defined as applied virtue. In the saying "Worth makes the man; the want of it the fellow," *worth* is significantly used in the sense of manifest essence or rightness and excellence, lacking which a man becomes merely a hail-fellow-well-met. You speak of the surpassing virtue of Joan d'Arc, of the indisputable merit of Cardinal Richelieu, of the uncompromising rectitude of Abraham Lincoln, of the unimpeachable morality of Father Damien, of the genuine worth of one Rowan who took the message to Garcia.

The substance was VISCID without being MUCILAGINOUS or GLUEY.

The three words are here used in order of increasing emphasis. *Viscid* comes from the Latin word for mistletoe or birdlike; it means sticky and

semifluid, suggesting the consistency of the glutinous waxy white berries of the mistletoe when crushed. (*Birdlime* pertains to any sticky stuff used for spreading on tree limbs and twiggery for the purpose of preventing birds from getting away; it was formerly derived from mistletoe berries, the inner bark of holly, and other adhesive plant elements.) *Viscous* and *viscose* are other adjective forms, the latter being also a noun denoting the solution of cellulose, caustic alkali, and carbon disulphide used in making rayon and transparent paper. The noun *viscosity* in general usage denotes stickiness and semifluidity, the quality of being viscous, but in special scientific use (physics) it pertains to that property of a fluid that enables it to resist a change in molecular arrangement, of a solid that enables it to yield continually under stress. The noun *viscid*, however, is not applied in the latter special senses but may be synonymous with *viscosity* in the general sense of stickiness only. *Mucilaginous*, adjective form of *mucilage*, means soft, slimy, sticky, viscid, gummy; it is stronger than *viscid* by virtue of the fact that mucilage is especially prepared for the purpose of serving as a sticky agent—formerly from seeds and barks and roots of vegetation but now very largely a chemical product. Derivatively the word means moldy juice, and is ultimately Latin *mucus*. *Gluey* is stronger yet, just as glue is itself manufactured to be used in sticking things together with particular firmness and lastingness. It is made of such animal substances as bones, skins, hoofs. Both *gluey* and *glutinous* are adjectives meaning like glue, having the quality of glue. They are not to be confused with *glutenous*, the adjective formed from the noun *gluten* which is derivatively the same word as glue but which pertains to the viscid element in doughs that makes them adhesive. *Gluten* is also an adjective and may be used for the most part synonymously with *glutenous*. It is unfortunate perhaps that in a great deal of usage *glutinous* is tending to be used interchangeably with *glutenous*. (*Gluttonous*, derivatively meaning swallow, is not to be confused with either of these forms.) The noun *paste* denotes a viscid mixture made for the most part of flour and water, widely used for holding things (paper principally) together. But the word applies also to dough or doughy substances in cookery and confections and appetizers, and to a lead-glass vitreous composition that may be given great brilliancy and used as imitation of precious stones. *Pasty* is both adjective and noun; as the former it means having the quality of stickiness; as the latter it means a tart or a pie (either a meat pie or a dessert)—anything baked in a doughy enclosure. It is sometimes used synonymously with pastry when the reference is to sweets or desserts. But *pastry* is used with special reference to pies and cakes, and a *pastry* cook is a specialist in making pies, cakes, and other dessert delicacies the base of which is dough. (The French word *pâtisserie* is increasingly used in American cities for pastry as well as for pastry-cook's shop and, pretentiously, for bakery shop.) *Glairy*, now little used, is the adjective form of *glair* (ultimately Latin *clarus*, clear) meaning white of egg or any viscid substance derived from it. *Glaireous* is an equivalent adjective form, more commonly applied in connection with a pasty composition made of egg whites and vinegar and other ingredients, used in gilding, bookbinding, and the like. *Glair* and *glairy* are not to be confused with *glare* and *glary*

(*glarey*); the latter is a different word, cognate with *glass* and pertaining to bright, dazzling light or glitter or luster.

His VISIONS of fame and fortune and his DREAMS of heroic exploits had completely turned his head and rendered him incapable of sane and practical endeavor.

Neither *dream* nor *vision* presupposes sleep, though the former usually does. A vision is something seen by means other than physical sight, as in rapture or ecstasy or possession or in a dream, something seen in the mind or the imagination that takes on, as a rule, a convincing reality. The word is also used to mean practical foresight, vivid power of contemplation, and, literally, the sense of sight itself. In this company, however, it pertains to that which is seen by the inner or figurative eye, either while one is asleep or awake, and which has or seems to have supernatural significance. *Vision*, as biblically and otherwise used, frequently denotes the sight of that which is not present bodily or in the flesh (Luke 14:23, Job 7:14, Numbers 13:6, and elsewhere), and thus takes on a mystical and "out-of-this-world" quality, either intuitively conceived or bestowed by some superpower. *Revelation* in this connection suggests, rather, inspiration that comes from the subtle endowment of genius or that is divinely "given" to a special agent. Practically all persons are born with some degree of vision in the sense in which it is here considered; only the phenomenally endowed are capable of revelation. A vision, like a dream, may result from concentrated and prolonged attention and may thus represent a fringe of thought. Revelation is given or made possible by means entirely detached from the common ordinary operations of attainment and acquisition. *Apocalypse* is the Greek equivalent of Latin *revelation*, both words written as proper nouns pertaining to the last book of the New Testament—the Revelation made to the Apostle John. But both in general, common-noun usage denote any remarkable foreseeing or unveiling, especially in relation to the future, any prophecy, any disclosure, any dream or vision purporting to unravel all mysteries of life. The Greek word *apocrypha*, meaning concealed or hidden or spurious, is not to be confused with *apocalypse*; in general usage it means writings or documents that are of doubtful authorship, questionable authority, having assumed but not genuine authority. In its special use (as proper noun) *Apocrypha* pertains to the fourteen books of the Septuagint in the Vulgate (the standard Latin Bible of the Church of Rome) which were rejected at the Reformation because they could not be authenticated in Hebrew. They do not, therefore, appear in the Authorized Version or the Revised Version. But in the early centuries there were numerous writings done in imitation of the Bible and competing for place in it, all of which are classed as Apocrypha. A *dream* is any train or series of pictures or thoughts or emotions that present themselves to the mind during sleep, and that assume different degrees of reality. But one who in waking hours is in a state of mental abstraction temporarily, "lost in his imagination," may be said to be dreaming, though this latter is sometimes called, perhaps more appropriately, *daydreaming* or *reverie*. One is said to be in a reverie when he

is lost in thought or fancy or musing, and is thus unconscious or only dimly conscious of what is going on around him. And *reverie* is also indicative of the impractical or notional or theoretical. *Trance* derivatively means swoon, a passing out or over, and it is still sometimes used in the sense of daze or stupor, or a condition of suspended consciousness. But it more generally indicates today a hypnotic or sleeplike state occasioned by deep abstraction or by an external agency, such as possession by a spirit as in a spiritualistic séance when the soul seems to have left the body or been taken over by a controlling force. *Trance* is also used to signify bewilderment and sleepwalking or any condition on the frontiers of the unconscious. The verb *entrance* (*en* has the meaning of to put into) means to enrapture, to transport, to put into a trance of ecstasy. *Fancy*, *fantasy*, *phantasy* are the same word, the first being a contraction of the second which is Greek *phantasia*, appearance or imagination. *Phantasy* is the learned (psychological) term, and pertains to the image-making faculty or power; *phantasm* (*fantasm*) is the result of phantasy, the product of its functioning. If this takes on a peculiarly concrete and supposedly visible form it is called a *phantom* (*fantom*), which may denote in general use any sort of illusory object. But if the object outlines or traces or foreshadows the human form and seems to be a disembodied spirit it is called a *ghost*. This word applies also, however, to any suggested or shadowy semblance or to any faint trace or vestige, and is used colloquially and facetiously quite as much as it is in its special biblical denotations. *Fantasy* is closer to *fancy* in its implications of caprice, vagary, whim, unrestraint in imagination, and the two words are frequently interchangeable. But in connection with the extravagances of art and literature and music, *fantasy* (*fantasia*) has come to have special meaning by way of the unusual, the unconventional, and sometimes the shocking or, at least, arresting. When fancy or fantasy becomes erratic and incoherent and irresponsible or "wandering," it may be called *vagary* which may also suggest personal eccentricity or idiosyncrasy.

Though his VOCABULARY is extensive, his PHRASEOLOGY is sometimes awkward and his STYLE extremely loose.

Vocabulary, in this connection, means the stock of words or range of diction used by an individual; in general it is any alphabetical list of words, defined and pronounced as in a dictionary or in a medium of lesser scope. *Phraseology* is the manner of putting words together into idiomatic or modifying groups, arranging them into combinations that reflect manner or characteristic of style; the word (along with its synonyms *phrase* and *phrasing*) pertains also to specific types of vocabulary, as when you speak of legal phraseology, euphemistic phrasing, the rustic phrase. *Diction* applies to the choice of words from one's vocabulary to express ideas as one wishes them expressed; you speak of a person's diction as being too precious or mercilessly accurate or crystal clear. *Style* covers all devices of vocabulary and phraseology and diction that go to make expression distinctive and individual; it is everything in expression that marks it as artistic or pictorial or personal or memorable, the sum total of the elements and qualities in which thought is clothed for expression and through which it takes on mood

and tone and manner. You speak of a limpid style, a warmth of style, an elusive style, a too conscious seeking after style, and you refer to style as flat, loose, trite, weak, wordy, charming, easy, graceful, flowing, melodious, rhythmic, smooth, simple, abrupt, aggressive, climactic, didactic, eloquent, emotional, epigrammatic, exclamatory, graphic, impassioned, virile, anecdotal, cautious, intimate, quaint, restrained, familiar, humorous, droll, witty, pathetic, serious, allusive, ornate, florid, and (even) so forth. *Language* in its restricted sense means an individual's use of words and phrases, and longer combinations in order to make himself understood, as well as his manner of using them. You say that an author's language is confused or that a youngster is speaking bad language. But in its broader application it means any large group of words or signs so correlated and interrelated that they are usable for communication over an extended area, as the Russian language, the Italian language, and so forth. And figuratively *language* is used to denote ideas that may be symbolically associated with things and conditions, as when you speak of the language of color, the language of flowers. Language is not style in expression but it is the medium through which literary style is manifested. Manner and method of phrasing or wording and selection of diction may go far toward the development of a style, but there is something over and above—between the lines—that is a *sine qua non* if style is to be achieved: namely, easy command of thought and the devices through which it is expressed, aliveness of vocabulary and subtle arrangement of diction, worth-while thought clearly and simply and forcefully and beautifully wrought into expression.

He is working hard in order, he says, that he may soon be promoted by the company "from WAGES to SALARY."

Wages is to some extent a class word; it means the regular or stipulated amount paid for work of more or less routine or everyday nature, usually on a short-time basis. Derivatively the word contains the idea of pledge or stake, and it is cognate with *gage* (*engage*). *Salary* signifies payment at less frequent intervals for service, as a rule, that calls for a higher degree of education and ability and responsibility, usually on a long-time basis. The day laborer receives wages; the college professor, a salary. This word is Latin *salarium*, payment or stipend or salt money, and it originally meant a soldier's allowance with which to buy salt. It was a Roman slang term which finally graduated into standard usage. Money paid as wages is sometimes referred to as *hire* and as *pay* (short for *payment*), but the former is now provincial and is becoming archaic, while the latter tends to pertain more and more to civil offices, such as police, military, navy, post office, in connection with which involved salary schedules and pay rolls have to be devised or graduated and thus reckoned. *Emolument* pertains in general to the income or profits of employment, especially professional; it is now also by way of becoming archaic, and it is always a pretentious and high-sounding term at best. In addition to salary received by a professional person, the emoluments of his position may include income from published articles in his specialty, public lectures, private tutoring, and the like, all of which are sometimes blanketed under the hackneyed expression "the emoluments

of office." *Compensation* suggests the well-known balances of justice; that is, it denotes equivalence of payment for service rendered, loss or damage incurred, not necessarily in money but in something that represents value equivalent (or more) to the service rendered. The keen appreciation of the one benefited may be sufficient compensation for a kind deed. *Recompense* is derivatively "pay back"; it connotes voluntary courtesy, requital, reward, as His recompense for returning the lost goods was most generous. *Remuneration* carries with it also the idea of reward, but it is less personal and voluntary than recompense, applying as it does to tasks performed over and above regular assignments and being thus of extracurricular importance, and the product of prestige and reputation as a sort of unearned increment. *Indemnification* means payment against casualty or loss, and is thus a form of compensation, but it savors more of legal or legislative quality than *compensation* does, even though we do speak of compensation laws and compensation dues. It has become in large measure a technical insurance term. *Fee* descends from feudal, and has many meanings and uses today, the most common being either a regulated charge or a small (percentage) gift bestowed over and above price arrangement for service rendered. *Gratuity* is the more high-sounding term for the same thing just as *tip* is the more colloquial. But we speak of a doctor's fee, a lawyer's fee, an accountant's fee, an executor's fee, and these are never called tips or gratuities. Both *gratuity* and *tip* are more closely identified with presents to inferiors than is *fee*. *Tip* is probably not made up from the initial letters of the phrase *to insure promptness*, though this was once used in taverns and restaurants on a sign above boxes into which money for waiters was dropped. It is more likely Old German *tippen* and Swedish *tippa* (there are cognates in Dutch, French, and Anglo-Saxon) meaning tapping or stroking lightly—perhaps a "ten percent tap." *Stipend* is loosely used for wage or salary or allowance, but in strict usage it denotes merely enough for subsistence or living expenses. It is Latin *stipem*, alms or gift or tax, and *pendere*, pay. An earlier Latin form was *stipipendium*, the reduplicative syllable being dropped when the word was finally established in English.

He WANTS a job; he DESIRES a home and family; he WISHES for fame and wealth.

What you want you lack; what you desire you anticipate; what you wish you dream of. But in general expression the three words are used more or less interchangeably. *Want* is more commanding and compelling and even arrogant than the other two words, and it is more colloquial. *Desire* has more comprehensive application than *want* or *wish*, greater force and fervor, implies surer realization in the end. *Wish* is the Anglo-Saxon equivalent of Latin *desire*; it is the most fanciful and least practicable of the three words in connotation. *Yearn* is Anglo-Saxon meaning eager; it implies nervous or irksome or restless longing. It is by way of becoming archaic and poetic. *Hanker*, colloquial correlative of *yearn*, is less steady and controlled in its implications (the word is a frequentative of *hank*, which is in turn *hang*, as in *hang on one's words*). *Long* is idealistic *wish* tempered

by practical *desire*. You yearn for the "good old, fair old days of yore"; you hanker (uneasily) after some particular food; you long for the end of a war.

Our WARNING about the dangers of the swamps was laughed down, and the PRECAUTION of wearing snake boots was accordingly ignored.

Anglo-Saxon *warning* means giving advance notice of possible or probable danger or evil, with reproof or advice or admonition; it is stronger and of wider application than its Latin equivalent *caution* which conveys the idea of putting oneself on guard against some specific impending ill or danger. *Precaution* through the prefix *pre* simply emphasizes the idea of preparedness or beforehandness (its Anglo-Saxon equivalent is *forewarning*). *Circumspection* means "looking around," that is, investigating deliberately anything that may be attended with untoward consequences. *Prudence* covers both caution or precaution and circumspection, and it emphasizes the idea of practicalness. Your caution and precaution and circumspection may prevent your getting into specific troubles; your prudence will make these habitual with you and thus keep you generally out of trouble. Prudence is applied wisdom, wisdom made active and practical. *Wisdom* is Anglo-Saxon *wis*, knowingness, discernment of judgment, "soundness of cerebration." *Foresight* is, of course, seeing ahead, and *forethought* is, equally of course, thinking ahead. The one presupposes ability to analyze conditions that are likely to prevail in the future; the latter means thinking now in such manner as to be able to meet those foreseen conditions. *Expediency* is prudence made cunning and advantageous, often in an unfavorable sense; it is rarely farseeing or far thinking, but rather temporary and sometimes conniving. The word may connote what is generally accepted as right and proper, but more often it implies that which is merely politic or diplomatic for the time being, and which as a consequence sacrifices high principle. *Providence*, in this company, still carries something of its derivative idea of providing, that is, of foresight—economy for the sake of being safeguarded against the future, based upon the vigilance of prudence. But providence also means, and chiefly now, care or guidance in regard to affairs which may derive from inner discernment (intuition) or from outer influence, as when you speak of Providence (capitalized) in the person and authority of God.

After the WEDDING ceremony the NUPTIAL festivities began in earnest.

Anglo-Saxon *wedding* and Latin *nuptial(s)* are equivalent terms, both pertaining to the rites or ceremonies connected with getting married, the latter being the more conventional and elegant and affected term. Anglo-Saxon *wedlock* and Latin *matrimony* are, again, equivalent terms, both pertaining to the state of being married and the attendant relationships, though the former has taken on certain specific legal significations. *Marital* emphasizes the husband relationship in matrimony, and pertains in general to the rights, privileges, and responsibilities incurred thereby. *Conjugal* means "united as in matrimony" and is used of the married persons, whereas *connubial* pertains not to the persons themselves but to the married state. You thus speak of conjugal promises and of connubial bliss. *Spousal* is apheretic *espousal*, and was formerly written 'spousal; it has in it primarily

the idea of promise, and an espousal party was originally a wedding party. But the word now means the act of promising, as in the wedding ceremony itself, as well as the act of becoming betrothed, and an engagement party is correctly called an espousal party. The plural form *spousals* (*espousals*) is in certain parts used interchangeably with *nuptials*. A *spouse* is a partner to a marriage, a man or a woman engaged or joined by matrimony. *Matrimony* is now the most generally used term for the state of being married; *wedding*, for the ceremony itself; *engaged*, rather than *betrothed*, for the mutual contract in future matrimony (though the newspapers frequently affect the latter term). *Marriage* is gradually supplanting both *matrimony* and *wedding* to indicate both the ceremony of getting married as well as the state of being married. *Wedlock* is not, as popularly supposed, a compound of *wed* and *lock*. The first syllable is Anglo-Saxon meaning pledge, and *lock* is *lac*, an old Anglo-Saxon suffix meaning offering; thus, *wedlac* is a pledge offering, and so is *wedlock*, in spite of the wags who would have everything pertaining to marriage carry the idea locked-in-ness. Folk etymology is responsible for the spelling of the second syllable, as well as for the unfavorable meaning that *lock* oftentimes brings to bear. A wedding is sometimes called a *bridal*, or the plural form *bridals* may be used with reference to the ceremony itself as well as to all the social activity connected with it. *Bridal* is really a compound word—Anglo-Saxon *bryd*, bride, plus *ælu*, ale; that is, bride ale. This composition came about naturally enough from the customary consumption of the British national beverage at weddings. But the formation of the word was based upon a false association with such terms as *betrothal* and *espousal*. *Bride* is probably the very old Teutonic *brudiz*, cook. The veil came to be associated with bridal dress because it was thought to be protection against evil spirits who were likely to appear at weddings with the purpose of kidnaping the bride.

He was not only WELL-INFORMED and EXPERIENCED but LEARNED and ERUDITE as well.

The *well-informed* person is he who has a store of varied and miscellaneous information gleaned from contacts, reading, observation, experience, and the like; he is intelligent without being necessarily educated in the conventional sense, or learned or erudite or scholarly. The *experienced* person is one who has gained knowledge as result of actual participation in some field of activity; the word is Latin *ex*, out, and *pertus*, try or turn, and is really trying out personally and thus knowing as result of this personal effort. The *learned* person is he who has acquired knowledge through directed and systematized study. The *erudite* person is he who is deeply and profoundly learned as result of special application and ability. These four words represent progressive attainment of knowledge and enlightenment. *Scholarly* implies accuracy and discipline, and adaptability to the ways and means of accumulating and digesting knowledge, with resultant proficiency in its use. *Academic* differs from *scholarly* in that it emphasizes compliance with the classic traditions of education, sometimes at the sacrifice of its practical ends; to be academic is to stress the letter rather than the spirit of the acquisition of knowledge. *Knowing* is the covering term meaning

everything that the mind acquires in any way whatsoever. A knowing person is well-informed, experienced, learned, erudite, intuitive, instinctive, scholarly, one or all and more. If he is academic his knowledge may have "gone to seed." If he is shrewd and wide awake, he is clever in everyday life and practice. If he is intelligent he "gets" things readily and easily. If he is intellectual he is above the average in mental capacity. If he has keen perception, he is a realist. If he has deep understanding of intellectual and emotional truth, he may be an idealist or a philosopher, or both. If he has acute and discriminating judgment in the ways of the world, the chances are that he is by way of being wise. The word *knowing* is almost infinitely expansive in its connotations.

The WET HUMID days have been very trying for the patient.

Wet is cognate with *water*—Anglo-Saxon *waet* and *wæter* respectively; it is generic and comprehensive in its coverage, applying to water per se as well as to varying degrees of moisture, and to any condition that is opposite to *dry*. It is used of rainfall and weather, of roads and seasons, of tears and photographic plates, of packs or wrappings (wet packs), and the like. A wet nurse is a woman who suckles another woman's child. During the twenties the word was also a proper noun used to indicate the antiprohibition party. As a slang term it means wrong or misled or crazy, or having the appearance of one bedraggled by the weather, as in He's all wet. *Humid* means damp or moist; it was once a scientific and poetic term, but it is now both general and popular denoting sensible dampness or moistness. When it is of extremely high percentage in relation to the percentage of dryness, humidity or humidness is said to be oppressive. *Moist* comes from the Latin word for moldy or musty; it means merely a minor degree of wetness, somewhat wet, not dry. *Damp* (German *dampf*) means the same thing, but it may connote an unfavorableness that is not implied by *moist*. Damp clothing, damp cellar, damp weather, damp room all suggest undesirable condition, whereas moist earth, moist atmosphere, moist eyes, moist lips do not necessarily. But the two words are used interchangeably in many applications, even in most of those above. *Saturated* is said of that which is so wet that it cannot take or absorb any more vapor or moisture or wetness; the saturation point is exactly that degree of wetness that denotes the maximum of retention, to which, if any more be added, dripping and running will occur. The word has wide figurative use in the sense of "so much and no more," as when you say that you are saturated with a professor's theory, or that taxation has reached the saturation point in the economy of the average home. *Soaked* means wet through and more, perhaps from immersion. It denotes saturation plus; what is soaked is more than saturated. This word too carries a wealth of figurative signification (often slang), as adjective, verb, noun. Prunes are soaked before stewing, and you speak of a sot or a drunkard as "soaked" in alcohol, or denounce him by noun as in the "Old Soak." Your clothes are soaked as result of your being pushed into the pool, and that pawn ticket in your pocket shows that you have a "soaked" watch. (In this slang usage *soak*, noun and verb, is said by some authorities to be derived from the extortionate charges made in connection with pawning.)

Soaked to the skin as you may be you nevertheless "soak (sock)" a certain person on the jaw for that mean trick. *Soggy* is a dialectic equivalent of *soaked* or *damp* (*sog* is provincial English for swamp); *sodden* has much the same use and meaning, but this word is an old past participle of *seethe*. That is soggy which as result of dampness is pliable and puttylike, as soggy or swamp marsh land. That is sodden which is heavy and clinging as result of moisture, but this word applies more particularly to anything that is oversoaked in water or overboiled or doughy as result of undercooking. *Sodden* is also used in the sense of dull, stupid, habitually drunk; *soggy* does not apply in these connections.

I do not know his present WHEREABOUTS, and can only tell you that he has a positive genius for UBIQUITY.

Either *whereabout* or *whereabouts* may be used as an adverb, as in *Whereabout or whereabouts have you been*. But in this sentence the combined Anglo-Saxon form is a noun, preferably singular, as in *His whereabout is unknown*, or *His whereabouts is unknown*, but *Whereabouts are* is colloquial. Latin *ubiquity* means real or seeming presence in an indefinite number of places at one and the same time, omnipresence; or the condition of always existing somewhere. (*Ubiquitarian* means one who exists or seems to exist everywhere, but as a proper noun this word pertains to one who believes in the omnipresence of God in regard to human relationships, as, for example, in the Blood and Bread of Holy Communion.) *Ubiety* is the Latin equivalent of *whereabouts*—"whereverness"—meaning location or local relationship, or the state of being in a certain place. You say that someone's ubiety or whereabouts is unknown. *Location*, in this company, means exact place or position or situation; it may sometimes be used synonymously with *locality* but the latter more often refers to a general geographical area of loosely defined boundaries; you speak of settling in a certain locality and of selecting a particular location for the house you are going to build. *Location* is, thus, somewhat more particularizing; you speak of a pain in the location of the heart, and of the site or location (local position) of a proposed statue in your town, not of locality in either case. *Position* means place or site or location, but it connotes more particularly manner of location; you say that the statue is placed in a position facing the park, or that the position of the statue is awkward though its location is excellent. *Situation* is often equivalent to location or position; in this company, however, it is closer to *location* than *position*, having in it the idea of *site* and in much geographical usage being synonymous with it. You speak of a commanding situation, thus indicating not only location but environment or surroundings. In regard to employment or occupation, *position* is more frequently used to denote one or the other as on a somewhat higher scale, whereas *situation* pertains to any sort of occupation and emphasizes to some degree the greater necessity for being employed. He who seeks a position probably thinks more about congenial and promising placement; he who seeks a situation, more about economic pressure. But the two words are widely used without any such differentiation in meaning.

WHILE *he was practicing his WILES for the amusement of the party, I was WHILING my time away at the piano.*

While is Anglo-Saxon metathetical *hwil*, meaning while or time especially in the sense of during or passing. It is very likely that even today the aspirate pronunciation of *wh* is better denoted by *hw* than by *wh* to the average person. When is Anglo-Saxon *hwanne* or *hwenne*; *wheat* is Anglo-Saxon *hwaete*; *whine* is Anglo-Saxon *hwinan*; *who* is Anglo-Saxon *hwa*; *why* is Anglo-Saxon *hwi*. And the metathesis runs on through many other words. Certainly young people, as well as others, confronted with the difficult because often inconsistent pronunciation of English words would more easily get the "breath attack" by having the aspirate appear first in such words as these. The now archaic *whiles* is an adverbial genitive as indicated by the final *s*, meaning, now as formerly, occasionally, at intervals (as an adverb), and while, during the time (as a conjunction). *Whilst* is a corrupt pronunciation of it, the *t* being the same parasitic "speech-organ" runover sound heard in *amidst* for old *amiddes*, *amongst* for old *amonges*, *against* for old *ageynes*, former *alongst* for old *alonges*, *varmint* or *verment* for *vermin*, *onct* or *oncet* for *once*, and so forth. The now archaic *whilom* meaning at times or once upon a time is an old dative plural of *hwil*. *While* is primarily, of course, a time word, be it conjunction, adverb, noun, or verb. As verb it survives today only in the expression *to while away*, often wrongly written *to wile away*. *Wile* is Anglo-Saxon *wigle*, sorcery or divination or trickery. It is both noun and verb, and in present-day use its major idea is that of cheating or tricking or "fooling oneself." It is not primarily a time word. Those who have confused it with *while* (Lowell, Poe, Stevenson, among others) have been championed by their adherents on the ground that *wiling away time* really means cheating or tricking time. The old verb *while* however (Anglo-Saxon *hwil*), means to pass away or spend easily, without irksomeness.

He promised to tell the WHOLE truth and to return the TOTAL amount.

Anglo-Saxon *whole* and Latin *total* are almost exact synonyms, differing only in application. That is whole of which no parts are lacking or impaired; this is total the parts of which are all present and constitute an aggregate. The one is likely to suggest unity; the other, collectiveness. The whole truth is that which tells everything without reservation or equivocation. A total amount is that which is the sum of all items taken together. *Sum*, in this company, indicates mere addition; *total*, the result of an addition the units of which are themselves calculated. A total amount may thus be a number of sums totaled, or a sum total or aggregate or grand total. *Whole* and *total* respectively oppose *part* and *partial*; you speak of a whole week or a part of a week, of a total eclipse or a partial eclipse. Your half-brother is your part (maternal or paternal) brother, not your partial brother. You are a total (not a whole) failure because all the elements that aggregate success are lacking, and these elements have never yet been constituted into what may be called a single whole, cannot be in view of the human equation. *Entire* contains the idea of continuity or unbrokenness. If you say that the entire cake was served, you mean that the cake as it was taken from the

oven was placed on the table. But if you say that the whole cake was served, you may also mean that the cake was served in individual pieces all of which put together again, if this were possible, would make it entire. *Complete*, in this connection, means fully grown or developed, absence of deficiency, full attainment or evolution of innate possibilities. But neither *entire* nor *complete* necessarily implies the idea of parts as *whole* and *total* do. *Perfect* goes beyond *complete* to emphasize unimpairment of any sort, absence of defect or flaw. What is perfect cannot be improved; what is complete cannot be advanced or further developed; what is entire has not been broken or divided; what is whole cannot be taken from; what is total cannot be added to. Much has been written, especially by the purists, in regard to bringing modification to bear upon the so-called absolute or incomparable adjectives, such as *complete* and *perfect*. But there is much good usage as well as logic in substantiation of Shakspeare's "most perfect goodness." All the foregoing words are modifiable, not omitting even the first—*whole*, which is Anglo-Saxon *hal*, healthy, sound, well, and which in Middle English took the forms *hole*, *hoole*, *hale*, the last of which remains with much the same meaning as the original. Many words that once began *ho* were very early spelled with *wh*, the pronunciation probably once being aspirate. *Heal* and *hale* are cognates, as is also *holy* (Anglo-Saxon *halig*). In spite of their confusion of derivation and history, *wholeness* and *holiness* and *health* (haleness) reward us with the thought that they are basically related. Greek *holos*, folk, is not related however; neither is *hole*, an opening or cavity. But folk etymology has considerably brought about *holey* to prevent confusion with *holy* (as in the case of *storey* and *story*, the former still holding firmly in England but more and more yielding to *story* in America).

WILD animals are not necessarily FEROCIOUS, though we are somehow taught to think so.

Wild is Anglo-Saxon; *ferocious*, Latin. The one means simply undomesticated, in a state of nature, unrestrained; the word may imply nothing by way of cruelty or savagery; it is indeed very often a sort of superlative modifier, as in a *wild time* and *wild fun*. *Ferocious* always connotes cruelty and brutality, though it may sometimes be used in a modified if not facetious way, as *ferocious mien* and *ferocious* (rapacious) *appetite*. *Savage* by comparison suggests primitive state; it connotes uncivilized and barbarous, crude existence in cave and forest, and thus inhuman and raucous and untrained. *Fierce* is Latin *ferus*, wild, cruel, merciless; it implies furious temper or action, pitiless passion, or (less emphatically) severe earnestness and vehemence. *Ferocious* indicates a deep-seated tendency of nature, and applies usually to the lower animals; *fierce* suggests a spurt or outburst of such tendency, and applies to human beings as well as to lower animals; *savage*, by some slight contrast, connotes a condition of life which as result of its crudeness and roughness may naturally impel cruelty. *Cruel* (Latin *crudus*, whence also *crude*) means raw, insensitive, indifferent, cold-blooded, inclined to make others suffer and to take pleasure in doing so. *Fell* was set off from *felon* to serve as adjective meaning deadly or pernicious cruelty; it is now archaic except in poetic expression. *Fiery* means hot, flaming, choleric; it

connotes what is less intense than *fierce* and *ferocious* but its connotation is by no means always unfavorable. A fiery outburst in a good cause may have salutary results; its central idea is "quick to take fire" which implies something of the contrary idea "quick to die down." *Impetuous* is its Latin equivalent; it connotes impulsive and hasty and spasmodic feeling and action for which regret is likely to be felt later. Both *fiery* and *impetuous* pertain to disposition; the other terms to basic physical constitution.

"Be it WOE or be it SORROW, all is vanquished on the morrow." (Old Rhyme.)

Anglo-Saxon *wa* has become our *woe*; it was originally an interjection meaning crying pain or grief. The word is now chiefly poetical meaning deep and intense grief and misery for which there can be no imaginable relief. *Sorrow* is a broader term indicating serious sadness or contrition or penitence as result of loss or misfortune or trouble or sense of guilt. It is Anglo-Saxon *sorg* or *sorh* meaning care; *sorry* is Anglo-Saxon *sar* meaning pain or sore or grief (German *sehr*, very, is cognate). The two words are thus not derivatively related. *Sorry* was formerly spelled *sory* and *sorey*; the two *r*'s came about through folk etymology which confused this word with *sorrow*. Though they have now "grown together" to some extent, *sorrow* is still the more abstract, pertaining in large measure to the emotional, and *sorry* the more concrete, containing much of its original identification with *sore*. *Sorrow* becomes grief when it is focused upon some specific cause or event or person (persons), and it may pertain not only to the feeling itself but to the motivation as well. Death is a grief and also a cause of grief. *Affliction* and *tribulation* are both biblical, the latter by way of becoming archaic as far as general use is concerned. The former pertains to sorrow that "strikes one down"; it connotes distress of mind and spirit and perhaps body that is for a period continuous and insoluble, though it implies less harrowing and briefer suffering than *tribulation*. The latter is Latin *tribulum*, threshing machine or sledge or harrow, and its figurative extension rightly enough yields the meaning of any sort of suffering or sorrow that is particularly crushing and oppressive and consuming, that "threshes and persecutes the soul" chasteningly and enduringly. It may take the form of lasting contrition or repentance as result of continued oppression or persecution. But it is not necessarily confined to subjective causes. There can be no compunction, contrition, regret, remorse, repentance, or penitence that does not somehow involve the conscience; grief, sorrow, tribulation, woe may or may not do so. Bereavement is affliction; the successive loss of one loved one after another over a comparatively short period becomes a tribulation. (Richard Chenevix Trench's exposition of this word in his *On the Study of Words* has long since been regarded as one of the few great expository prose-poems in the language.) *Heartache* is a picturesque figurative term in this connection denoting those inner ills and emotional disturbances that disillusion and pain—inner blight caused by outward defeat or frustration or disappointment. Tribulation tests your spirit; affliction, your endurance; heartache, your courage; chastisement and punishment, your recuperative power; grief and sorrow, your will and judgment and rationality.

Its WORTH to me is very great; it VALUE in the market—whatever the highest bidder offers.

Worth is not necessarily concerned with money; it pertains chiefly to intrinsic merit or excellence, or to sentimental or traditional or moral associations. *Value* is the monetary or other equivalent of an article, whether or not it is for sale; *intrinsic* or *inherent value* is measured by the actual utility or desirability, or both, residing in an article; *market* or *monetary value* is whatever is paid for it in open sale. *Worth* is subjective; that is, the owner evaluates. *Value* is objective; that is, the buyers or others evaluate. The intrinsic value of your old family spinet may very likely be next to nothing; its market value as an antique for a stage set may be considerable; its worth to you as an inherited piece handed down from Giovanni Spinetti would be incalculable. *Price* is what a seller asks—and what he may get; it is the seller's term. *Cost* is price paid—what a buyer pays for an article; it is the buyer's term. But *cost* represents all that has been put into an article before it is placed on sale and price-marked. And *price* supposedly covers this cost, and properly adds reasonable profit. When you buy things at cost (if ever) the seller's price is made exactly what the seller himself paid for them. All of the various costs connected with the preparation of a commodity for sale are *expense* or *expenditure*. These words (Latin *expendere*, weigh out) mean outlay, the latter being somewhat more comprehensive and formal than the former; you speak of incidental expenses and of large-scale expenditure. *Charge*, in this association, has come to be used principally in connection with services. You speak of the charge made for servicing your car, not of the price. But perhaps there is no word partnership in which individual member rights have been so carelessly disregarded as this one. While the differentiations here made were once observed by the best speakers and writers, they are now worn down and the niceties of distinction are generally ignored by loose interchange. So you hear somebody ask a laborer what his price is per day, a grocerman what the cost of a dozen eggs is, an automobile salesman what the value of a car is, a real-estate dealer what the worth of a piece of land is, and so forth.

He WRITHED incessantly, his face DISTORTED with AGONIZING pain, his arms and legs TWISTED almost unbearably by the heavy chains.

Anglo-Saxon *writhe*, both derivatively and in present use, implies twisting, and it is frequently used interchangeably with Anglo-Saxon *twist*. The latter, however, suggests less violence and hurt, and denotes bending irresistibly and perhaps forcibly out of normal shape and form without necessarily carrying the idea of pain or agony which *writhe* may suggest. *Writhe* calls up pictures of ingenious torture, inescapable punishment, distressing mortification, and is, thus, in both literal and figurative usage a term of unfavorable connotation. You speak of a twisted rope, of a twisted braid of hair, and the like; and when you say that someone is twisting your arm, you imply that the twisting will cease at or not far beyond the hurting point. *Writhe* is the more subjective of the two words; you writhe, as a rule, from internal suffering though causation may be external. You may twist your own body, or any member of it, regardless of definite stimulus, either external or internal.

Distort may imply the result of either writhing or twisting; its primary meaning is to throw out of shape as result of one or the other; the word is broadly used in figurative senses to denote oblique or warped or "different" in psychological makeup. You say that the chief objection to the existence of slum districts in a large city is that they tend to distort character growth and development, and thus beget crime. *Contort* is more emphatic than *distort* and *twist*, and is closer to writhe in both literal and figurative uses except such as convey the idea of pain; it means to twist or turn something together as if upon itself, to wrench radically and perhaps oddly or grotesquely. A contortionist, for example, is one who is capable of twisting and bending his body into unnatural positions and poses, which are not necessarily painful but which may be or may once have been. The chief difference between *distort* and *contort* resides in the prefixes, *dis* implying away from (normal), *con* (*com*) against or with (normal). The latter thus suggests greater involvement or convolution. *Wriggle* suggests short twisting or wormlike motions, sinuous shifting and turning; figuratively it signifies to dodge or evade or worm out of. *Squirm* likewise suggests the movement of a worm or an eel, and may very often be used interchangeably with *wriggle*; figuratively it suggests shrinking or wincing under awkward embarrassment or evasion. The former is a frequentative of Low German *wriggeln*, once English dialectic *wrig*, twist; the latter may be *worm* plus the old verb *skirr*, to move rapidly or smoothly or oilily, in eroded combination.

His YARN turned out to be a FISH STORY indeed, and left us not only cold but frigid toward him.

Literally *yarn* denotes any spun fiber—wool, flax, cotton, silk—prepared for weaving and knitting. The threads or strands from which rope is made were once called yarn. And derivatively the word is Greek *korde* (cord) which itself originally meant gut (the Anglo-Saxon form is *gearn*). Latin *haruspex* means one who depended upon entrails in order to make prophecies. Thus, both literal and figurative ideas—spinning and telling—have always been concerned in the word, and at present it is not at all uncommon to speak of weaving or spinning a yarn. A few centuries ago *yarn* pertained to a sea story or to a story told by seamen, and it was sailors' cant. In this figurative sense it now means any loose, more or less disconnected sketch or story, very likely of adventure, without too much appeal by way of plausibility. The teller of a yarn was once inclined to star himself a bit in his narration, and may be so inclined even today. *Fish story* originally pertained to the accounts given by superstitious and fearsome people as to the unbelievable creatures that they had "seen with their own eyes" during their experiences on or near the seas. These creatures naturally took on proportions in accordance with the imaginative powers of the beholders. Usually they saw nothing short of monsters. Thus, it came about that he who went to sea alone to catch fish told "tall" stories about his catch to the home folks, and it has ever been the same up to the day before tomorrow. But *fish story* pertains now not only to the actual catching of unbelievably large fish, but to any story that strains credulity or scales the Zermatt of the improbable. The story of Jonah and the whale has, of course, not been without influence in the evolution of the

connotations of this term. *Thriller* has only recently graduated out of slang into what is now known as popular usage; it is used of any exciting book or play or (especially) motion picture, one that gives reader or beholder the "creeps" and is so realistically presented that he ceases to care about such trivial matters as probability and possibility and even rationality. The thriller has at least the virtue of dealing as a rule with the "human stuffs" in exaggerated settings and adventures, so that mere man becomes a superman and his experiences become hairbreadth escapes and incredible machinations, confronted, as he always is, by what seem to be insuperable obstacles and demoniacal enemies. *Terror story* is the name given to the stories of Horace Walpole, William Beckford, Anne Ward Radcliffe, Matthew Lewis, Charles Brockden Brown, and others, of more than a century and a half ago. These stories made no pretense at keeping within the realm of the possible or the probable, as, after all, many thrillers may do; they gloried in the fantastic and the grotesque, had statues and pictures come to life, and perpetrated wonders that even in those days hovered on the verge of the burlesque. The term *detective story* suggests a story (tale, novel), the main theme of which is concerned with the detection of one or more by whom a crime is committed. If the crime is of a particularly vicious nature, the story may be called a *crime story* or a *murder story*, and it may be given other popular names such as *blood thriller*, *crook story*, "*trigger fiction*," and the like. In any event the detective, with or without assistants, is the hero of the story. The term *mystery story* is, strictly, one that deals with mystery other than crime, though detective stories are loosely referred to very often as crime mysteries or detective mysteries, just as mystery stories are sometimes loosely called ghost stories or "haunt histories." But a mystery story per se deals with inexplicable phenomena, or with such phenomena as are seemingly supernatural and as are capable of exciting awe and wonder in the mind of the reader. Wilkie Collins' *The Woman in White* is a mystery story; Conan Doyle's *The Adventures of Sherlock Holmes* is detective fiction (it comprises many detective stories).

He has a YEN for the sea, a constant URGE to dive and swim, and a burning DESIRE to round up all the ports of the world in his own little craft.

Yen has been taken bodily into English slang or colloquialism from Chinese in which language it means smoke, especially the smoke of opium which is so seductive and alluring to the habitual opium smoker; in the United States it is used in extended figurative connotations to mean craving, longing, irresistible desire. *Urge* is of the earth earthy; it pertains primarily to physical force and impulsion and drive of desire. What you have an urge for, your body—with its complex of energies and emotions—demands; the urge to eat, the urge to herd, the urge to mate, the urge to fight, the urge to express oneself—all are bodily (and emotional, since there is no sharp separation possible between man's physical nature and his emotional nature). *Appetite* is likewise physical and animal, pertaining to the desire and the demand for food as sustenance for the body. But like *urge*, *appetite* is broadly applied to figurative expression; you speak of appetite for food as

well as appetite for learning, of sex urge as well as urge for high achievement. *Appetence* (*appetency*) is now archaic; as formerly used it was an emphatic substitute for *appetite*, connoting deeper and more instinctive and more basic craving, as the appetite of a duck for water, of a bird for air. *Lust* means vehement and inordinate desire for satisfaction of physical and emotional appetite, desire for carnal pleasure very often; in its unfavorable senses it connotes insatiable and unappeasable longing, sensuous appetite, lascivious passion, sex desire. You speak of lust for fame, lust for money, lust for knowledge, lust for power. *Passion* is a broader term than *lust* though the two words are sometimes interchangeable; it denotes powerful and dominating emotion which, as enthusiasm or fervor or inspiration, and so forth, may color one's entire being and give trend to his activities; it includes all the natural impulses comprised in the human make-up. Both *passion* and *lust* signify the arousing of longing through emotional ardor, the one being more enduring and deeper than the other. Lust in the sense of sex desire is a degrading passion; in the sense of worthy ambition, an ennobling passion. And passion is thus a better gauge of one's real self than lust is; such passions as fear, hate, love, anger, joy are to some degree common to all men all their lives. In its primary meaning of the endurance of inflicted pains and sufferings, *passion* used of the torture of the Christ on the cross is a proper noun; written with capital it is also used in reference to one of the gospel stories of the crucifixion. *Desire*, in this connection, means yearning or craving or earnest longing for something, or it may refer to the thing longed for; it runs the gamut of wish complexes, though it is stronger than *wish* and implies less of the purely fanciful or unrealistic. Man has spiritual desires as well as fleshly ones; lofty and worthy ones as well as low and merely animal ones. Desire for food is called appetite; for carnal pleasure, lust; for deserved and enduring fame, passion; for wealth and the power and possession that it bestows, *cupidity*. This last term—*cupidity*—signifies a special form of desire or passion that may include covetousness and greed and avarice; the god of love—son of Venus—symbolized love in the sense of possessiveness.

Very well; I YIELD to your argument, and thus SACRIFICE all these precious holdings.

What you *yield* you give up in recognition of dominant claim as manifested either by superior physical force or as concession to argument or feeling or prior right. What you *sacrifice* is dear to you but you suffer its loss willingly or unwillingly because you regard the cause of the sacrifice as just and right. This meaning adheres to the word likewise, of course, when it is used in the sense of immolation. You yield to an argument that outreasons you, to a force that outfights you; you sacrifice a jewel that has great sentimental value for you, a friend perhaps who is unable to see eye to eye with you in regard to something. Latin *surrender* is the correlative of Anglo-Saxon *yield*; it is a narrower and harder word, connoting usually something of force and compulsion. You surrender your job to your employer's nephew because the pressure of nepotism is too much for you to cope with, and a

general surrenders advantageous position in field of battle because of superior opposing force. What you *relinquish* you probably desire to hold, and your surrender of it may accordingly be stubborn and perhaps bitter. In this company what you *abandon* you see that it is futile to attempt to hold, and you therefore give it up to save damage to property or loss of men or suffering. What you *forgo* you abstain from or renounce, even though you have long anticipated having it or have enjoyed a foretaste of it. In the prefatory sentence *forgo* may be substituted for *sacrifice*. The form *forego* is derivatively the same word; it may also mean to yield or give up, but its primary literal meaning is to go before. *Capitulate* is Latin *capitulare*, to draw up serially or by headings; the word means to devise the terms of surrender, and is thus *surrender* plus. *Unconditional surrender* really means uncapitulated surrender; that is, surrendering first and having conditions—capitulation—"thrust down the enemy's throat" by the conqueror.

A ZEPHYR was playing around his ringlets as he lay sprawled on the sands; then he felt a definite BREEZE, and before he knew it he was fighting an ocean GALE.

Zephyr is a Greek word originally meaning west wind; it now denotes any light, delicate air, of indeterminate direction and very slight force. It is literary chiefly and scarcely belongs in general usage. *Breeze* is stronger; meteorologically it is defined as any sea or land wind of from about ten to forty miles an hour, characterized by a gentle freshness. It is probably derived from an old word meaning northeast wind but it is not now used of air or wind from any definite direction, modification being used to specify this, as it is with *wind* and *draft* and *air* very often. A breeze that becomes strong and takes on velocity that may be destructive, is called a *gale*. Webster defines it as a stiff breeze, between a breeze and a hurricane, running anywhere between twenty-five and seventy-five miles an hour. All three words are used figuratively, as in a gale of laughter, a breezy manner, the merest zephyr of a smile. *Draft* (*draught*, especially in England) pertains to a current or focus of air, as from an opening—door, window, chimney—and thus denotes a flow that may be deliberately devised or that is formed as result of the freakishness of winds. Both *wind* and *air* are, in this company, general terms, the former the more emphatic, denoting air that is stirring either gently or strongly, the latter pertaining to gentle movement and particularly to quality of the atmosphere, as heavy air, mountain air, the air we breathe, and so forth. Next to *zephyr*, *air* is the most poetic of the terms here discussed, as well as (since the advent of radio and aviation) the most commercial. The term *trade wind* means a steady wind that blows more or less continually on the same course or trade (the derivative meaning of *trade* is course or direction), usually from an easterly direction but toward the equator—from northeast to southwest north of the equator, from southeast to northwest south of it. Trade winds, thus, blow toward the thermal equator, usually between the parallels of thirty degrees north and thirty degrees south over the Atlantic and Pacific oceans, and provide the breezes that prevail over the many islands in this zone.

The zero hour had come, and there was NAUGHT that could be done about it.

The expression "zero hour" came in with World War I to denote the time at which some military or naval operation was to begin, and it has since come to be used of the time decided upon for beginning any undertaking or the time or moment of any crisis. *Zero* is Arabic *sifr*. The word became *zefiro* in Italian, and later syncopic *zero* in Italian, French, and English. In Spanish it took the form of *cifra*, which in Old French is *cifre* (modern *chiffre*) and in English *cipher*. *Zero* and *cipher* are thus the same word, and are commonly referred to as the perfect example of what is meant by doublets. But the two forms are by no means always synonymously used, though their differentiations are for the most part the result of linguistic habit rather than of any intrinsic difference in signification. Both may be used to mean the symbol 0; both signify nothing or naught. But *zero* is used more commonly in mathematics and science for the purpose of denoting absence of quantity or magnitude or size, and it is more commonly used as the deciding mark between something and nothing, between plus and minus, as for example in gradations above and below zero (not above and below cipher). *Cipher* may, as is sometimes said, be the more provincial term. And in general usage it is probably more connotative; you say, for example, that someone is a social cipher, but you call him Mr. Zero; you say that your bank account is down to a cipher, but that your statement is nothing but a series of zeros (zeroes). *Naught* is a combination of Anglo-Saxon *ne*, not, *a*, ever, *wiht*, thing; that is, not ever a thing or particle or whit—nothing, cipher, of no account. *Nought* is the same word. Johnson thought that since we write *aught* for anything rather than *ought*, so we should write *naught* for nothing, rather than *nought*, but "custom has irreversibly prevailed in using *naught* for bad and *nought* for nothing." This was true enough in his day. Now the two forms are used interchangeably, *naught*, however, tending to become archaic. (*Naughty* is *naught* plus *y*; it is now used chiefly of children but it once had more general application as a synonym of bad or good-for-nothing. It was never spelled *noughty*.) The symbol 0 is not only called a cipher and a zero but, as well, a naught or a nought, not an aught or an ought. *Aught* and *ought* are also the same word; they mean anything, any part, any object, any item. And owing to the colloquial persistence in calling 0 aught (ought), the dictionaries still record this as a meaning of the word. Through what is called bad folk ear, and consequent pronunciation, however, an *aught* became a *naught*, the *n*, that is, became assimilated. Thus the synonymy, which no longer exists, came about.

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